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The Autobiography of An Idea

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CHAPTER XV. (Concluded)

Retrospect

IN Chicago, the progress of the building art from 1880 onward was phenomenal. The earlier days had been given over to four-inch ashlar fronts, cylinder glass, and galvanized iron cornices, with cast iron columns and lintels below; with interior construction of wood joists, posts and girders; continuous and rule-of-thumb foundations of "dimension stone." Plate glass and mirrors came from Belgium and France; rolled iron beams—rare and precious—came from Belgium; Portland cement from England. The only available American cements were "Rosendale," "Louisville" and "Utica"—called natural or hydraulic cements. Brownstone could be had from Connecticut, marble from Vermont, granite from Maine. Interior equipments such as heating, plumbing, drainage, and elevators or lifts, were to a degree, primitive. Of timber and lumber—soft and hard woods—there was an abundance. This general statement applies mainly to the business district, although there were some solid structures to be seen. And it should be noted that before the great fire, a few attempts had been made to build "fireproof" on the assumption that bare iron would resist fire. As to the residential districts, there were increasing indications of pride and display, for rich men were already being thrust up by the mass. The vast acreage and square mileage, however, consisted of frame dwellings; for, as has been said, Chicago was the greatest lumber market "in the world." Beyond these inflammable districts were the prairies and the villages.

The Middle West at that time was dominantly agricultural: wheat, corn, other grains, hogs; while cattle and sheep roamed the unfenced ranges of the Far Western plains. Lumbering was a great industry with its attendant saw mills and planing mills, and there were immense lumber yards along the south branch of the Chicago River, which on occasion made gallant bonfires. And it so happened that, as Louis heard a banquet orator remark, in the spread eagle fashion of the day, Chicago had become "the center of a vast contiguous territory." Great grain elevators gave accent to the branches of the river. There was huge slaughter at the Stock Yards, as droves of steers, hogs and sheep moved bellowing, squealing, bleating or silently anxious as they crowded the runways to their reward. The agonized look in the eyes of a steer as his nose was pulled silently down tight to the floor ring, in useless protest, the blow on the crown of the skull; an endless procession of oncoming hogs hanging single file by the heel—a pandemonium of terror—one by one reaching the man in the blood-pit; the knife pushed into a soft throat then down, a crimson gush, a turn in the trolley, an object drops into the scalding trough, thence on its way to the coterie of skilled surgeons, who manipulate with amazing celerity. Then comes the next one and the next one and the next, as they have been coming ever since, and will come. Surely the story of the hog is not without human interest. The beginning, a cute bit of activity, tugging in competition with brothers and sisters of the litter, pushing aside the titman, while she who brought these little ones to the light lies stretched full length on her side, twitching a corkscrew tail, flapping the one ear, grunting softly even musically as the little ones push and paw, heaving a sigh now and again, moving and replacing a foot, flies buzzing about thick as the barnyard odors; other hogs of the group moving waywardly in idle curiosity, grunting conversationally, commenting on things as they are; others asleep. The farmer comes at times, leans over the fence and speculates on hog cholera; for these are his precious ones; they are to transmute his corn.

Mentally he estimates their weights; he regards the sucklings with earnest eyes; he will shave on Sunday next. To him this is routine, not that high comedy of rural tranquillity, in peace and contentment, seen by the poet's eye, as he hangs his harp upon the willow and works the handle of the pump, and converses in city speech with the farmer of fiction and of fact, in the good old days, as the kitchen door opens suddenly and the farm wife throws out slops and disappears as quickly. Such were the home surroundings of the pretty white suckling, such were to form the background of his culture; all one family, crops and farmer, weather fair or untoward, big barn, little house, barnyard and fields, horses, ploughs, harrows, and their kin, cows, chickens, turkeys, ducks, all one family, with the little pig's cousins that romped and played—one perhaps to dream and go to Congress, others to dream and, when the time should come that their country needed them, would answer their country's call, it may be to fill little holes in the ground where poppies grow and bloom. Meanwhile the little white suckling grows to full pig stature, which signifies he has become a hog, with all a hog's background of culture. He, too, answers his country's call, though himself not directly bent on making the world safe for democracy. He is placed by his friends in a palace car with many of his kind, equally idealistic, equally educated. The laden train moves onward. At the sidings our hero is watered to save shrinkage, and through the open spaces between the slats—the train at rest—he gazes at a new sort of human being, men doing this and that; they, too, answering their country's call, at so much per call, and he wonders at a huge black creature passing by grunting most horribly. Again the train moves on, stops, and moves on. In due time what was once the pink and white suckling, meets the man with the knife. But he is not murdered, he is merely slaughtered. Yet his earthly career is not ended; for soon he goes forth again into the world—much subdivided it is true—to seek out the tables of rich and poor alike, there to be welcomed and rejoiced in as benefactor of mankind. Thus may a hog rise to the heights of altruism. It does not pay to assume lowly origins as finalities, for it is shown that good may come out of the sty, as out of the manger. Thus the life story of the hog gains in human interest and glory, as we view his transfiguration into a higher form of life, wherein he is not dead but sleepeth. And yet, upon reflection, what about other pink and whites at the breast today? Are they to grow up within a culture which shall demand of them their immolation? or shall they not?

Inasmuch as all distinguished strangers, upon arrival in the city, at once were taken to the Stock Yards, not to be slaughtered, it is true, but to view with salutary wonder the prodigious goings on, and to be crammed with statistics and oratory concerning how Chicago feeds the world; and inasmuch as the reporter's first query would be: "How do you like Chicago?" Next, invariably: "Have you seen the Stock Yards?" and the third, possibly: "Have you viewed our beautiful system of parks and boulevards?" It may be assumed that in the cultural system prevailing in those days of long ago, the butcher stood at the peak of social eminence, while slightly below him were ranged the overlords of grain, lumber, and merchandising. Of manufacturing, ordinarily so called, there was little, and the units were scattering and small. Then, presto, as it were, came a magic change. The city had become the center of a great radiating system of railways, the lake traffic changed from sail to steam. The population had grown to five hundred thousand by 1880, and reached a million in 1890; and this, from a pitiful 4,000 in 1837, at which time, by charter, the village became a city. Thus Chicago grew and flourished by virtue of pressure from without—the pressure of forest, field and plain, the mines of copper, iron and coal, and the human pressure of those who crowded in upon it from all sides seeking fortune. Thus the year 1880 may be set as the zero hour of an amazing expansion, for by that time the city had recovered from the shock of the panic of 1873. Manufacturing expanded with incredible rapidity, and the building industry took on an organizing definition. With the advance in land values, and a growing sense of financial stability, investors awakened to opportunity, and speculators and promoters were at high feast. The tendency in commercial buildings was toward increasing stability, durability, and height, with ever bettering equipment. The telephone appeared, and electric lighting systems. Iron columns and girders were now encased in fireproofing materials, hydraulic elevators came into established use, superseding those operated by steam or gas. Sanitary appliances kept pace with the rest.

The essential scheme of construction, however, was that of solid masonry enclosing-and-supporting walls. The "Montauk" Block had reached the height of nine stories and was regarded with wonder. Then came the Auditorium Building with its immense mass of ten stories, its tower, weighing thirty million pounds, equivalent to twenty stories—a tower of solid masonry carried on a "floating" foundation: a great raft 67 by 100 feet. Meanwhile Burnham and Root had prepared plans for a 16-story solid masonry office building to be called the "Monadnock." As this was to be a big jump from nine stories, construction was postponed until it should be seen whether or not the Auditorium Tower would go to China of its own free will. The great tower, however, politely declined to go to China, or rudely rack the main building, because it had been trained by its architects concerning the etiquette of the situation, and, like a good and gentle tower, quietly responded to a manipulation of pig iron within its base. Then the "Monadnock" went ahead; an amazing cliff of brickwork, rising sheer and stark, with a subtlety

of line and surface, a direct singleness of purpose, that gave one the thrill of romance. It was the first and last word of its kind; a great word in its day, but its day vanished almost over night, leaving it to stand as a symbol, as a solitary monument, marking the high tide of masonry construction as applied to commercial structures.

The Bessemer process of making "mild" steel had for some time been in operation in the Pennsylvania mills, but the output had been limited to steel rails; structural shapes were still rolled out of iron. The Bessemer process itself was revolutionary, and the story of its early trials and tribulations, its ultimate success, form a special chapter in the bible of modern industry.

Now in the process of things we have called a flow, and which is frequently spoken of as evolution—a word fast losing its significance—the tall commercial building arose from the pressure of land values, the land values from pressure of population, the pressure of population from external pressure, as has been said. But an office building could not rise above stairway height without a means of vertical transportation. Thus pressure was brought on the brain of the mechanical engineer whose creative imagination and industry brought forth the passenger elevator, which when fairly developed as to safety, speed and control, removed the limit from the number of stories. But it was inherent in the nature of masonry construction, in its turn to fix a new limit of height, as its ever thickening walls ate up ground and floor space of ever increasing value, as the pressure of population rapidly increased. Meanwhile the use of concrete in heavy construction was spreading, and the application of railroad iron to distribute concentrated loads on the foundations, the character of which became thereby radically changed from pyramids to flat affairs, thus liberating basement space; but this added basement space was of comparatively little value owing to deficiency in headroom due to the shallowness of the street sewers. Then joined in the flow an invention of English origin, an automatic pneumatic ejector, which rendered basement depths independent of sewer levels. But to get full value from this appliance, foundations would have to be carried much deeper, in new buildings. With heavy walls and gravity retaining walls, the operation would be hazardous and of doubtful value. It became evident that the very tall masonry office building was in its nature economically unfit as ground values steadily rose. Not only did its thick walls entail loss of space and therefore revenue, but its unavoidably small window openings could not furnish the proper and desirable ratio of glass area to rentable floor area.

Thus arose a crisis, a seeming *impasse*. What was to do? Architects made attempts at solutions by carrying the outer spans of floor loads on cast columns next to the masonry piers, but this method was of small avail, and of limited application as to height. The attempts, moreover, did not rest on any basic principle, therefore the squabblings as to priority are so much piffle. The problem of the tall office building had not been solved, because the solution had not been sought within the problem itself—within its inherent nature. And it may here be remarked after years of observation, that the truth most difficult to grasp, especially by the intellectuals, is this truth: That every problem of whatsoever name or nature, contains and suggests its own solution; and, the solution reached, it is invariably found to be simple in nature, basic, and clearly allied to common sense. This is what Monsieur Clopet really meant when he said to Louis in his Paris student days: "Our demonstrations will be such as to admit of no exception." Monsieur Clopet carried the principle no further than his mathematics, but Louis saw in a flash the immensity and minuteness of its application, and what a world of research lay before him; for with the passing of the flash he saw dimly as through a veil, and it needed long years for the vision to reclarify and find its formula.

As a rule, inventions—which are truly solutions—are not arrived at quickly. They may seem to appear suddenly, but the groundwork has usually been long in preparing. It is of the essence of this philosophy that man's needs are balanced by his powers. That as the needs increase the powers increase—that is one reason why they are herein called powers.

So in this instance, the Chicago activity in erecting high buildings finally attracted the attention of the local sales managers of Eastern rolling mills; and their engineers were set at work. The mills for some time past had been rolling structural shapes, these shapes had long been in use in bridge work. Their own ground work thus was prepared. It was a matter of vision in salesmanship based upon engineering imagination and technique. Thus the idea of a steel frame which should carry *all* the load was tentatively presented to Chicago architects. The passion to *sell* is the impelling power in American life. Manufacturing is subsidiary and adventitious. But selling must be based on a semblance of service—the satisfaction of a need. The need was there, the capacity to satisfy was there, but contact was not there. Then came the flash of imagination which saw the single thing. The trick was turned; and there swiftly came into being something new under the sun. For the true steel-frame structure stands unique in the flowing of man and his works; a brilliant material example of man's capacity to satisfy his needs through the exercise of his natural powers. The tall steel-frame structure may have its aspects of beneficence; but so long as a man may say: "I shall do as I please with my own," it presents opposite aspects of social menace and danger. For such is the complexity, the complication, the intricacy of modern feudal society; such is its neurasthenia, its

hyperesthesia, its precarious instability, that not a move may be made in any one of its manifold activities, according to its code, without creating risk and danger in its wake; as will be, further on, elaborated.

The architects of Chicago welcomed the steel frame and did something with it. The architects of the East were appalled by it and could make no contribution to it. In fact the tall office buildings fronting the narrow streets and lanes of lower New York were provincialisms, gross departures from the law of common sense. For the tall office building loses its validity when the surroundings are uncongenial to its nature; and when such buildings are crowded together upon narrow streets or lanes they become mutually destructive. The social significance of the tall building is in finality its most important phase. In and by itself, considered *solus* so to speak, the lofty steel frame makes a powerful appeal to the architectural imagination where there is any. Where imagination is absent and its place usurped by timid pedantry the case is hopeless. The appeal and the inspiration lie, of course, in the element of loftiness, in the suggestion of slenderness and aspiration, the soaring quality as of a thing rising from the earth as a unitary utterance, Dionysian in beauty. The failure to perceive this simple truth has resulted in a throng of monstrosities, snobbish and maudlin or brashly insolent and thick lipped in speech; in either case a defamation and denial of man's finest powers.

In Chicago the tall office building would seem to have arisen spontaneously, in response to favoring physical conditions, and the economic pressure as then sanctified, combined with the daring of promoters.

The construction and mechanical equipment soon developed into engineering triumphs. Architects, with a considerable measure of success, undertook to give a commensurate external treatment. The art of design in Chicago had begun to take on a recognizable character of its own. The future looked bright. The flag was in the breeze. Yet a small white cloud no bigger than a man's hand was soon to appear above the horizon. The name of this cloud was eighteen hundred and ninety-three. Following the little white cloud was a dark dim cloud, more like a fog. The name of the second cloud was Baring Brothers.

During this period there was well under way the formation of mergers, combinations and trusts in the industrial world. The only architect in Chicago to catch the significance of this movement was Daniel Burnham, for in its tendency toward bigness, organization, delegation, and intense commercialism, he sensed the reciprocal workings of his own mind.

In the turmoil of this immense movement railroads were scuttled and reorganized, speculation became rampant, credit was leaving terra firma, forests were slaughtered, farmers were steadily pushing westward, and into the Dakotas; immense mineral wealth had been unearthed in Colorado, South Dakota, Northern Wisconsin, Peninsular Michigan, the Mesaba Range in Minnesota. The ambitious trader sought to corner markets. The "corner" had become an ideal, a holy grail. Monopoly was in the air. Wall Street was a seething cauldron. The populace looked on, with open-mouthed amazement and approval, at the mighty men who wrought these wonders; called them Captains of Industry, Kings of this, Barons of that, Merchant Princes, Railroad Magnates, Wizards of Finance, or, as Burnham said one day to Louis: "Think of a man like Morgan, who can take a man like Cassatt in the palm of his hand and set him on the throne of the Pennsylvania!" And thus, in its way, the populace sang hymns to its heroes. The people rejoiced. Each individual rejoiced in envious admiration, and all rejoiced in the thought that these great men, these mighty men, had, with few and negligible exceptions, risen from the ranks of the common people: That this one began as a telegraph operator at a lonely waystation, and this one was boss of a section gang on such and such a railroad; another started in life as a brakeman; that one was clerk in a country store, this one came to our hospitable shores as a penniless immigrant; that one was a farmer boy; and their hymn arose and rang shimmering as a pæan to their mighty ones, and their cry went up to their God, even as a mighty anthem, lifting up its head to proclaim to all the world that this, their Country, was vastly more than the land of the free and the home of the brave; it was the noble land of equal opportunity for all; the true democracy for which mankind has been waiting through the centuries in blood and tears, in hope deferred. This, they cried, as one voice, is the Hospitable Land that welcomes the stranger at its gates. This is the great Democracy where all men are equal and free. All this they sang gladly as they moved up the runways.

Thus the Land was stirring and quivering in impulses, wave upon wave. The stream of immigration was enormous, spreading over vast areas, burrowing in the mines, or clinging to the cities. Chicago had passed St. Louis in population and was proud. Its system of building had become known as the "Chicago Construction." It was pushing its structures higher and higher, until the Masonic Temple by John Root had raised its head far into the air, and the word "skyscraper" came into use. Chicago was booming. It had become a powerful magnet. Its people had one dream in common: That their city should become the world's metropolis. There was great enthusiasm and public spirit. So things stood, in the years 1890, 1891 and 1892. John Root had said to Louis: "You take your art too seriously." Burnham had said to Louis: "It is not good policy to go much above the general level of intelligence." Burnham had also said: "See! Louis, how beautiful the moon is, now, overhead, how tender. Something in her beauty suggests tears to me."

And Chicago rolled on and roared by day and night except only in its stillest hours toward dawn. There seemed to reside in its dreams before the dawn during these years something not wholly material, something in the underlying thoughts of men that aspired to reach above the general level of intelligence and the raucous hue and cry. At least Louis thought so. Then, as now, was the great Lake with its far horizon, the sweeping curve of its southern shore, its many moods, which every day he viewed from his tower windows. And there was the thought, the seeming presence of the prairies and the far-flung hinterland. In such momentary trance his childhood would return to him with its vivid dream of power, a dream which had now grown to encompass the world; from such reverie he would perchance awaken to some gossip of Adler, standing by, concerning the inside story of some of the city's great men, all of which was grist for Louis' mill, for Adler was quite literal when he told these anecdotes, and Louis listened keenly to them, and learned. The two frequently lunched together. Shop talk was taboo. But they did talk about the coming World's Fair, as authorized by Act of Congress in 1890. It was deemed fitting by all the people that the four hundredth anniversary of the discovery of America by one Christopher Columbus, should be celebrated by a great World Exposition, which should spaciously reveal to the last word the cultural status of the peoples of the Earth; and that the setting for such display should be one of splendor, worthy of its subject.

Chicago was ripe and ready for such an undertaking. It had the required enthusiasm and the will. It won out in a contest between the cities. The prize was now in hand. It was to be the city's crowning glory. A superb site on the lake adjoined the southern section of the city. This site was so to be transformed and embellished by the magic of American prowess, particularly in its architectural aspects, as to set forth the genius of the land in that great creative art. It was to be a dream city, where one might revel in beauty. It was to be called The White City by the Lake.

Now arose above the horizon the small white cloud. It came from eastward. It came borne upon the winds of predestination. Who could fancy that a harmless white cloud might cast a white shadow? Who could forecast the shape of that shadow? It was here that one man's unbalanced mind spread a gauze-like pall of fatality. That one man's unconscious stupor in bigness, and in the droll phantasy of hero-worship, did his best and his worst, according to his lights, which were dim except the one projector by the harsh light of which he saw all things illuminated and grown bombastically big in Chauvinistic outlines. Here was to be the test of American culture, and here it failed. Dreamers may dream; but of what avail the dream if it be but a dream of misinterpretation? If the dream, in such a case, rise not in vision far above the general level of intelligence, and prophesy through the medium of clear thinking, true interpretation—why dream at all? Why not rest content as children of Barnum, easy in the faith that one of "them" is born every minute. Such in effect was the method adopted in practice while the phrase-makers tossed their slogans to and fro.

At the beginning it was tentatively assumed that the firm of Burnham & Root might undertake the work in its entirety. The idea was sound in principle—one hand, one great work—a superb revelation of America's potency—an oration, a portrayal, to arouse that which was hidden, to call it forth into the light. But the work of ten years cannot be done in two. It would require two years to grasp and analyze the problem and effect a synthesis. Less than three years were available for the initiation and completion of the work entire, ready for the installation of exhibits. The idea was in consequence dismissed. As a matter of fact there was not an architect in the land equal to the undertaking. No veteran mind seasoned to the strategy and tactics involved in a wholly successful issue. Otherwise there might have arisen a gorgeous Garden City, reflex of one mind, truly interpreting the aspirations and the heart's desire of the many, every detail carefully considered, every function given its due form, with the sense of humanity at its best, a suffusing atmosphere; and within the Garden City might be built another city to remain and endure as a memorial, within the parkland by the blue waters, oriented toward the rising sun, a token of a covenant of things to be, a symbol of the city's basic significance as offspring of the prairie, the lake and the portage.

But "hustle" was the word. Make it big, make it stunning, knock 'em down! The cry was well meant as things go.

So in the fall of 1890 John Root was officially appointed consulting architect, and Daniel Burnham, Chief of Construction.

Later, with the kindly assistance of Edward T. Jefferey, Chairman of the Committee on Buildings and Grounds, Burnham selected five architects from the East and five from the West, ten in all. Burnham and Jefferey loved each other dearly. The thought of one was the thought of both, as it were—sometimes. Burnham had beljeved that he might best serve his country by placing all of the work exclusively with Eastern architects; solely, he averred, on account of their surpassing culture. With exquisite delicacy and tact, Jefferey, at a meeting of the Committee, persuaded Daniel, come to Judgment, to add the Western men to the list of his nominations.

A gathering of these architects took place in February, 1891. After an examination of the site, which by this time was dreary enough in its state of raw upheaval, the company retired for active conference.

John Root was not there. In faith he could not come. He had made his rendezvous the month before. Graceland was now his home. Soon above him would be reared a Celtic cross. Louis missed him sadly. Who now would take up the foils he had dropped on his way, from hands that were once so strong? There was none! The shadow of the white cloud had already fallen.

The meeting came to order. Richard Hunt, acknowledged dean of his profession, in the chair, Louis Sullivan acting as secretary. Burnham arose to make his address of welcome. He was not facile on his feet, but it soon became noticeable that he was progressively and grossly apologizing to the Eastern men for the presence of their benighted brethren of the West.

Dick Hunt interrupted: "Hell, we haven't come out here on a missionary expedition. Let's get to work." Everyone agreed. Burnham came out of his somnambulistic vagary and joined in. He was keen enough to understand that "Uncle Dick" had done him a needed favor. For Burnham learned slowly but surely, within the limits of his understanding.

A layout was submitted to the Board as a basis for discussion. It was rearranged on two axes at right angles. The buildings were disposed accordingly. By an amicable arrangement each architect was given such building as he preferred, after consultation. The meeting then adjourned.

The story of the building of the Fair is foreign to the purpose of this narrative, which is to deal with its more serious aspects, implications and results. Suffice it that Burnham performed in a masterful way, displaying remarkable executive capacity. He became open-minded, just, magnanimous. He did his great share.

The work completed, the gates thrown open 1 May, 1893, the crowds flowed in from every quarter, continued to flow throughout a fair-weather summer and a serenely beautiful October. Then came the end, The gates were closed.

These crowds were astonished. They beheld what was for them an amazing revelation of the architectural art, of which previously they in comparison had known nothing. To them it was a veritable Apocalypse, a message inspired from on high. Upon it their imagination shaped new ideals. They went away, spreading again over the land, returning to their homes, each one of them carrying in the soul the shadow of the white cloud, each of them permeated by the most subtle and slow-acting of poisons; an imperceptible miasm within the white shadow of a higher culture. A vast multitude, exposed, unprepared, they had not had time nor occasion to become immune to forms of sophistication not their own, to a higher and more dexterously insidious plausibility. Thus they departed joyously, carriers of contagion, unaware that what they had beheld and believed to be truth was to prove, in historic fact, an appalling calamity. For what they saw was not at all what they believed they saw, but an imposition of the spurious upon their eyesight, a naked exhibitionism of charlatanry in the higher feudal and domineering culture, conjoined with expert salesmanship of the materials of decay. Adventitiously, to make the stage setting complete, it happened by way of apparent but unreal contrast that the structure representing the United States Government was of an incredible vulgarity, while the building at the peak of the north axis, stationed there as a symbol of "The Great State of Illinois" matched it as a lewd exhibit of drooling imbecility and political debauchery. The distribution at the northern end of the grounds of many state and foreign headquarters relieved the sense of stark immensity. South of them, and placed on the border of a small lake, stood the Palace of the Arts, the most vitriolic of them all—the most impudently thievish. The landscape work, in its genial distribution of lagoons, wooded islands, lawns, shrubbery and plantings, did much to soften an otherwise mechanical display; while far in the southeast corner, floating in a small lagoon or harbor, were replicas of the three caravels of Columbus, and on an adjacent artificial mound a representation of the Convent of La Rabida. Otherwhere there was no evidence of Columbus and his daring deed, his sufferings, and his melancholy end. No keynote, no dramatic setting forth of that deed which, recently, has aroused some discussion as to whether the discovery of America had proven to be a blessing or a curse to the world of mankind.

Following the white cloud, even as a companion in iniquity, came the gray cloud. It overwhelmed the land with a pall of desolation. It dropped its blinding bolt. Its hurricane swept away the pyramided paper structures of speculation. Its downpour washed away fancied gains; its raindrops, loaded with a lethal toxin, fell alike upon the unjust and the just, as in retribution, demanding an atonement in human sacrifice. The thunder ceased to roll, the rain became a mist and cleared, the storm subsided, all was still. Overhead hung the gray cloud of panic from horizon to horizon. Slowly it thinned, in time it became translucent, vanished, revealing the white cloud which, in platoons, unseen, had overrun the blue. Now again shone the sun. "Prosperity" awakened from its torpor, rubbed its eyes and prepared for further follies.

It is said that history repeats itself. This is not so. What is mistaken for repetition is the recurrent feudal rhythm of exaltation and despair. Its progressive wavelike movement in action is implicit in the feudal thought, and inevitable, and so long as the feudal thought holds dominion in the minds of men, just so long and no longer will calamity follow upon the appearance of prosperity. The end is insanity, the crumbling and the passing of the race, for life is ever

saying to Man: "If you wish to be destroyed I will destroy you." The white cloud is the feudal idea. The gray cloud, the nemesis contained within that idea. The feudal idea is dual, it holds to the concept of good and evil. The democratic idea is single, integral. It holds to the good alone. Its faith lies in the beneficence of its power, in its direct appeal to life. Its vision reveals an inspiring vista of accomplishment. Its common sense recognizes man as by nature sound to the core, and kindly. It as clearly sees, in the feudal scheme, a continuous warfare—as well in so-called times of peace as in sanguinary battle. It views all this as lunacy, for its own word is kindness. It bases its faith upon the heart in preference to the intellect, though knowing well the power of the latter when controlled. It knows that the intellect, alone, runs amuck, and performs unspeakable cruelties; that the heart alone is divine. For it is the heart that welcomes Life and would cherish it, would shield it against the cannibalism of the intellect.

From the height of its Columbian Ecstacy, Chicago drooped and subsided with the rest, in a common sickness, the nausea of overstimulation. This in turn passed, toward the end of the decade, and the old game began again with intensified fury, to come to a sudden halt in 1907. There are those who say this panic was artificial and deliberate, that the battle of the saber-toothed tigers and the mastodons was on.

Meanwhile the virus of the World's Fair, after a period of incubation in the architectural profession and in the population at large, especially the influential, began to show unmistakable signs of the nature of the contagion. There came a violent outbreak of the Classic and the Renaissance in the East, which slowly spread westward, contaminating all that it touched, both at its source and outward. The selling campaign of the bogus antique was remarkably well managed through skillful publicity and propaganda, by those who were first to see its commercial possibilities. The market was ripe, made so through the hebetude of the populace, big business men, and eminent educators alike. By the time the market had been saturated, all sense of reality was gone. In its place had come deep-seated illusions, hallucinations, absence of pupillary reaction to light, absence of knee-reaction—symptoms all of progressive cerebral meningitis: the blanketing of the brain. Thus Architecture died in the land of the free and the home of the brave. In a land declaring its fervid democracy, its inventiveness, its resourcefulness, its unique daring, enterprise and progress. Thus did the virus of a culture, snobbish and alien to the land, perform its work of disintegration; and thus ever works the pallid academic mind, denying the real, exalting the fictitious and the false, incapable of adjusting itself to the flow of living things, to the reality and the pathos of man's follies, to the valiant hope that ever causes him to aspire, and again to aspire; that never lifts a hand in aid because it cannot; that turns its back upon man because that is its tradition; a culture lost in ghostly *mésalliance* with abstractions, when what the world needs is courage, common sense and human sympathy, and a moral standard that is plain, valid and livable.

The damage wrought by the World's Fair will last for half a century from its date, if not longer. It has penetrated deep into the constitution of the American mind, effecting there lesions significant of dementia.

Meanwhile the architectural generation immediately succeeding the Classic and Renaissance merchants, are seeking to secure a special immunity from the inroads of common sense, through a process of vaccination with the lymph of every known European style, period and accident, and to this all-around process, when it breaks out, is to be added the benediction of good taste. Thus we have now the abounding freedom of Eclecticism, the winning smile of taste, but no architecture. For Architecture, be it known, is dead. Let us therefore lightly dance upon its grave, strewing roses as we glide. Indeed let us gather, in procession, in the night, in the rain, and make soulful, fluent, epicene orations to the living dead we neuters eulogize.

Surely the profession has made marvelous improvements in trade methods, over the old-fashioned way. There is now a dazzling display of merchandise, all imported, excepting to be sure our own cherished colonial, which maintains our Anglo-Saxon tradition in its purity. We have Tudor for colleges and residences; Roman for banks; and railway stations and libraries; or Greek if you like—some customers prefer the Ionic to the Doric. We have French, English and Italian Gothic, Classic and Renaissance for churches. In fact we are prepared to satisfy, in any manner of taste. Residences we offer in Italian or Louis Quinze. We make a small charge for alterations and adaptations. Our service we guarantee as exceptional and exclusive. Our importations are direct. We have our own agents abroad. We maintain also a commercial department, in which a selective taste is not so necessary. Its province is to solve engineering problems of all kinds, matters of cost, income, maintenance, taxes, renewals, depreciation, obsolescence; and as well maintenance of contact, sales pressure, sales resistance, flotations, and further matters of the sort. We maintain also an industrial department in which leading critics unite in saying we have made most significant departures in design. These structures however, are apart from our fashionable trade. Our business is founded and maintained on an ideal service, and a part of that service we believe to consist in an elevation of the public taste, a setting forth of the true standards of design, in pure form, a system of education by example, the gradual formation of a background of culture for the masses. In this endeavor we have the generous support of the architectural schools, of the colleges and

universities, of men of wealth, and of those whose perspicacity has carried them to the pinnacle of eminence in finance, industry, commerce, education and statesmanship. Therefore we feel that we are in thorough accord with the spirit of our times as expressed in its activities, in its broad democratic tolerance, and its ever-youthful enthusiasms. It is this sense of solidity, solidarity and security that makes us bold, inspires us with the high courage to continue in our self-imposed task. We look for our reward solely in the conviction of duty done; our profound belief that we are preparing the way for the coming generation through the power of our example, our counsel and our teachings, to the end that they may express, better than we ourselves have done, the deep, the sincere, the wholesome aspirations of our people and of our land, as yet not fully articulated by the higher culture, in spite of our best efforts toward that end. This task we are quite aware we must eventually leave to the young who are crowding upon us, and we wish them joy in their great adventure when we relinquish our all.

In the better aspects of eclecticism and taste, that is to say, in those aspects which reveal a certain depth of artistic feeling and a physical sense of materials, rather than mere scene-painting or archæology, however clever, there is to be discovered a hope and a forecast. For it is within the range of possibilities, one may even go so far as to say probabilities, that out of the very richness and multiplicity of the architectural phenomena called "styles" there may arise within the architectural mind a perception growing slowly, perhaps suddenly, into clearness, that architecture in its material nature and in its animating essence is a *plastic art*. This truth, so long resisted because of the limited intellectual boundaries and deficient sympathy of academic training, must eventually prevail because founded upon a culture of common sense and human recognition. Its power is as gentle and as irresistible as that of the Springtime—to which it may be likened, or to sunrise following the night and its stars, and herein lies beneath the surface and even on the surface the inspiration of our High Optimism, with its unceasing faith in man as free spirit! as creator, possessed of a physical sense indistinguishable from the spiritual, and of innate plastic powers whose fecundity and beneficence surpass our present scope of imagination. Dogma and rule of the dead are passing. The Great *Modern* Inversion for which the world of mankind has been preparing purblindly through the ages, is now under way in its world-wide awakening. The thought of the multitudes is changing, withdrawing its consent, its acquiescence; the dream of the multitudes is metamorphosing, philosophy is becoming human and immersing itself in the flow of life; science is pushing the spectres back into the invisible whence they came. The world is in travail, smeared with blood, amid the glint of bayonets; the feudal idea has reached the pitch of its insanity, yet by way of compensation the veils are lifting rapidly, all the veils of hypocrisy and sinister intent, all the veils of plausible, insidious speech, of propaganda, of perfidy, of betrayal. It requires courage to remain steadfast in faith in the presence of such pollution. Yet it is precisely such courage that marks man in his power as free spirit. For beneath this corruption the enlightened one perceives the everlasting aspirations of mankind, the ever-yearning heart in its search for kindness, peace and a safe anchorage within its world, and to such, the compassionate one gives out words of encouragement and prophecy, even as the gray clouds hover from horizon to horizon; a prophecy that this cloud shall melt away, and reveal aloft a shining white cloud, in the blue, announcing the new man and the new culture of faith.

It seems fitting, therefore, that this work should close with the same child-dream in which it began. The dream of a beauteous, beneficent power, which came when, winter past, the orchards burst into bloom, and the song of spring was heard in the land.

That dream has never ceased. That faith has never wearied. With the passage of the years, the dream, the faith, ever expanding in power, became all-inclusive; and with the progress of the dream and the faith, there emerged in confirmation a vague outline, growing year after year more luminous and clear. When the golden hour tolled, all mists departed, and there shone forth as in a vision, the reality of MAN, as Free Spirit, as Creator, as Container of illimitable powers, for the joy and the peace of mankind.

It was this unseen nearby presence, messenger of Life in its flowing, that sang its song of spring to the child, and the child heard what no one heard; the child saw what no one saw.

It is questionable how much of social value one who has had access to the treasures of the past, access to the best and the worst in the thought of his day, may leave behind him in his fruitage, as a quantum—an IDEA. It is the belief of this grown child, in such connection, that he has not labored in the vineyard in vain.

(*The End*)

Literature and Architecture

By PERCY E. NOBBS

Architectural expression, like literary expression, has a wide field; dancing, sculpture, music, painting are more limited than either, both as to theme and in emotional range. All these arts, however, are richer than either literature or architecture can ever be, in that third element which makes direct assault upon our senses to lead us happy captives in the realms of pure delight.

Now, the subdivision of literature into prose and poetry is misleading. One might, with equal reason, divide building into construction and architecture. The place where prose and poetry meet may be clear enough to the typographer, and the place where construction and architecture meet may be obvious to the stonemason, but to the critic—by which I mean an intelligent representative of the public not unwilling to appreciate—the matter is not so easy. One may be pardoned for taking a leaf from the books of the modern æstheticians and for dealing with these two great modes of expression—architecture and literature—as if art and expression were synonymous terms, even while holding most strongly that they are not, accepting only half the proposition and admitting that all art is expression, while stubbornly insisting that only all rhythmic expression is art. That, however, is not to classify poetry and architecture as against prose and construction. The difference between the expression that is and the expression that is not art is more subtle than that. True, inventories and timetables, and workshops and trainsheds are all by nature either prosy or constructional, while hymns of praise and choragic monuments are by nature at once poetic or architectural. But we must not forget that railway viaducts and histories of Rome, while essentially expressions, may be something more, in virtue of rhythmic disposition of their several elements, and may thereby achieve emotional potency and a claim to a Parnassian environment.

Let us for present purposes think of literature as embracing all arrangements of words, and architecture as embracing all arrangements of bricks, and see how much there is that is common to both activities; and perhaps we shall discover that what is special to each is so fortuitous and accidental that, as the mathematicians would say, "it may be ignored" at least in a philosophical long range view sketched from the slopes of Olympus, where the critics gambol among the brambles and boulders.

In the matter of literature I must confess to a less assured knowledge than I make claim to in the case of architecture and its kindred arts. I do, however, know enough with surety to realize that both these arts have far more in common than they have of difference. It is to the analogies of literature and architecture that I would draw attention. There is set purpose in this, for today literary criticism is perhaps more highly developed and certainly more generally understood than ever before. Strangely enough, architectural criticism, outside the perfunctory but sympathetic columns of our very technical professional press is non-existent. By criticism we should mean just appreciation, with the bias favorable if anything. The common implication that criticism is necessarily destructive rather than constructive, affords evidence in favor of the old doctrine of the total depravity of man.

Now, before the invention of printing by movable types, the builded stone answered for the printed word in the scheme of things. Architecture then held her proud place as the great democratic vernacular art. Today we can tell what manner of men lived in XIIIth Century England or IIIrd Century Italy far more truly and really by looking at their many eloquent buildings than by reading their few stilted books. But nowadays our books reflect the best that is in us more truly than our buildings do.

The other day I came across a sentence by Auguste Rodin, the great French sculptor, aptly translated and set out in graceful script, by way of dedication to a German book on ancient art. It ran: "We moderns are but flimsy shadows of those who went before us, and would die of thirst but for the springs which their spirit and faith have discovered for us." And we remember how Browning speaks of the builders of Notre Dame as building their hearts into the stones of the Cathedral.

Modern literary criticism is, I think, abundantly assured of the fact that men write their hearts into pages, and if criticism does not concern itself intensely with the hearts of writers, and a little as to the manner of the writing of those hearts into the pages, then I do not at all know what criticism is, and must ask forgiveness for presuming to waste a readers time.

But when anything is now written about architecture, whether in a novel—unless it be one by W. J. Locke—or in a poem, or a tale of travel, or a history of building, or a newspaper article, the last thing one will find will be any interpretations in regard to the builders' hearts (and for present purposes architects are builders). What you will find may be a description more or less specific, in the manner of Ezekiel, as to the disposition of accommodation involved in the building in question, or, still more in the manner of Ezekiel, as to the materials employed, with a shrewd hint or two as to the financial aspect of the said

materials. Then you will find the period label, if it is an old building, and the "stylemonger" label of reference and resemblance to some past mannerism or tradition, if it be a new one.

Modern descriptive writing is full of Nature and her moods, and occasionally architectural objects obtrude; if the writers would only treat their architecture as they do their nature, there would be little to complain of. But the moment the material creations of man are touched on, the writers lose grip and proceed to revel in all the things about architecture which are irrelevant—the limbs, the organs, the flesh, the clothing. But, on the spirit of the building, the soul of its builders, the real fundamental subject matter of the monument, there is silence. The arts are, of course, ultimately untranslatable, and things spiritual can be built that cannot be said or sung, and vice versa. But without asking the writers to attempt the impossible, we might expect them to see that some buildings are instinct with spiritual life, and that some are less so, and others not at all, and to differentiate accordingly. Mountains are allowed to be gloomy, and lakes to smile, and rivulets to sing; even ruins are permitted to frown. Why not let the houses be discreet or smug, the hotels be pompous, hospitable, or vulgar, and the churches chaste or ascetic, and not all be merely physically and materially convenient, plus "style" designation, plus valuation.

But there is more in a building that has architectural qualities than its own particular mood which its designer may, in a happy moment have bestowed upon it. In the mere determination of this mood he reveals something of his personality, but in the elaboration of the idea he can conceal nothing.

Architects themselves, like writers and painters, have hearts—good ones and bad ones, hard ones and soft ones, kind ones and cruel ones, deep bottomed hearts and hearts as shallow as saucers, and whether they like it or not (but often with conscious effort in blood and sweat and tears) they do inevitably build their hearts into their buildings today just as they did before printing was invented, and just as any writer does, and must inevitably do, in his pages. But now that all the world has learnt to read, and forgotten how to see, none but the architects are any the wiser or the better for it all.

Reverting now to the current fallacy of architectural styles as disembodied traditions, independent alike of time and place, it is pertinent to enquire: "How would the literary artists like it if the principal criterion of public appreciation amounted to the citation of arid resemblances with respect to ancient models:—if the first thing to be remarked about the style of a novel was that it was Jacobean or Louis XIII; or about a play that it was XVth Century Italian; or about a song that it was Queen Anne—could literature live under such a blight? I trow not. But architecture is expected to thrive under this handicap, imposed by the superficial information which is the hall mark of our time, and something far more difficult and dangerous than honest ignorance. How can it?

The evil is greatly accentuated by an accident of language. Odd uses of words usually enfold some fundamental truth, but the double meaning of the word "style" is not a case in point. I am not philologist enough to know whether the word has crept into our language from two different sources or not. That would be an explanation. But as things are, this is a fundamental fallacy crystallized by the use of the selfsame word to denote what is individual and what is generic. When applied to a literary effort style connotes all that is differentially characteristic of the author in his power over his technique. When applied to an architectural effort the word nearly always connotes something general, shared, gregariously habitual, imitatively inane, confessedly imbecile, a negation of technical achievement and progress, a denial of evolution.

Yet, architects do achieve style in a precisely similar sense to authors—only, unfortunately, the public is not educated to the perception of it, and accords to achitecture a flabby interest in impersonal traditionalism, whose highest manifestation is associational preference when rival traditions are brought into commercial competition by the rival propagandists of mullions, or lintels, cottage craftsmanship, or the grand manner. Now, all this would soon come to an end if people would write about architecture in precisely the same spirit as they write about poetry.

The musical analogy—"frozen music" as a definition of architecture for instance,—is very slight, but the literary analogy, if not pushed too far, affords some illumination.

Architecture has its words, and even its spellings, its phrases and sequences of arrangement to render them intelligible, its statements of fact, its comment, its rhetoric laden with similes, its historic allusiveness, and above all, whether the architecture be an architecture of prose or an architecture of verse, it has its rhythm or it is as nothing, just as prose and poetry either have rhythm or, wanting it, are altogether inane. And what of the cadences, and echoes, and rhymes and jingles in architecture—the metrical formulæ, the speech in numbers? It is in metrical quality that architecture is pre-eminent among the arts. If the practice of architecture be defined as the "discovery of form" and one school of architecture would stress the "discovery" while another stresses the "form," still all agree that in the search for that form,—a thing itself compact of elements of mass, of scale and of proportion,—abundant

use is habitually made of certain metrical formulæ. These, in their simplest and most elementary, almost their embryonic form, are the orders of the ancients, Doric, Ionic, and what not, and in their more elaborate developments are often called the "styles" when the "systems" would be a far better word.

Now, if a man writes today in iambic pentameters, no critic in his senses would feel that by calling attention to the fact he had done more than state the obvious. If he is a critic of the head rather than of the heart, and says the metre used is inappropriate or well chosen, that is better. If he leaves the metre alone and can tell how he responds to the verse he has been reading, that is best of all.

So, with architecture—to tell us there is an Ionic order and that the "style" is classic, is to say nothing; to tell us that the scale of the order or the severity of the style is impressive is better; but to tell us of the mood in which contemplation of the building leaves him, is best of all.

McFee, in his very wonderful work of wistful appreciations of men, books and places, "Harbours of Memory," makes these quotations from a long-suppressed preface to "The Nigger of the Narcissus," by Conrad. They constitute, in the first place, an epitome of what a great literary artist thinks about himself, in relation to his work, and in the second place they have the imprimatur of another one—no less eminent—who accepts the words as requiring neither comment nor elucidation.

"The literary art," says Conrad, ". . . must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music, which is the art of arts. And it is only through complete unswerving devotion to the perfect blending of form and substance; it is only through an unremitting, never-discouraged care for the shape and ring of sentences that an approach can be made to plasticity, to color, and that the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words: of the old, old words, worn thin, defaced by ages of careless usage."

"And again, of the writer:

"'He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation—and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to be solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn.'

"So he sums it up. Beyond this, in placing the bounds of the author's art, it is impossible to go. One is permitted only to add, for the purpose of supplying a fitting conclusion, the final paragraph. The humble and industrious among us may smile incredulously, yet toil on with a better heart, when they read that our aim should be: '. . . to arrest, for the space of a breath, the hands busy about the work of the earth, and compel men entranced by the sight of distant goals to glance for a moment at the surrounding vision of form and color, of sunshine and shadows; to make them pause for a look, for a sigh, for a smile—such is the aim, difficult and evanescent and reserved only for a very few to achieve. But sometimes, by the deserving and the fortunate even that task is accomplished. And when it is accomplished—behold!—all the truth of life is there: a moment of vision, a sigh, a smile—and the return to an eternal rest.'"

Now, in applying these same sentences, without modification of structure or essential sense with here and there a word altered, but no paraphrasing, one gets as complete a statement as one could wish to find, invent or compass of the position of the architect as to his work. For instance: ARCHITECTURE must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music, which is the art of arts. And it is only through complete, unswerving devotion to the perfect blending of form and substance; it is only through an unremitting, never-discouraged care for the shape and LOOK of BUILDING FORMS that an approach can be made to plasticity, to color, and that the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of STONES: of the OLD, OLD STONES, worn thin, defaced by ages of careless usage.

Now, I have changed but four words—for the "literary art" I have written "architecture," for "ring," "look," for "sentences," "building forms," and for "words," "stones"—that is all. And so, with the other quotations.

"Such is the aim, difficult and evanescent, and reserved only for a very few to achieve. But sometimes, by the deserving and the fortunate, even that task is accomplished, and when it is accomplished—behold!—all the truth of life is there; a moment of vision, a sigh, a smile, and the return to an eternal rest."

These words need not even a fortuitous substitution. Apply them to architecture and they stand, and there is little more that can be said.

If people, and particularly writers, would regard buildings as they regard poems, and pictures and plays, and men, women and children, and animals, and flowers, that is to say, as organisms with character, they would obtain and spread much spiritual refreshment in the exercise. If a guide is wanted, one cannot do better than read Mr. Geoffrey Scott's delightful book "The Architecture of Humanism," which sets forth the vital qualities of the buildings of the Baroque period, by a system of thought and analysis just as applicable, I think, to buildings of any and every other period, and therefore (though he would not admit it, being

obsessed by the Baroque) of quite universal application within the realm of architecture, and probably outside it.

There is at Marlborough College a Chapel designed by Bodley and Garner, who brought to bloom the full flower of the Victorian revived mediævalism, and one of the school masters made it his pleasure and his privilege to show visitors over this part of what Mr. Veblen would call "the Material Equipment" of the institution. One visitor asked this master whether, on entering the chapel the first time, people said "Oh!," and was assured that it was invariably so. "Then," said the visitor, "I know nothing about architecture, but I know that this chapel is all right." That man knew more about architecture than most of us, I think.

Conclusion

Now, no man can arrange ten words for print without revealing something of his nature; so, no man can *design* ten courses of brickwork without a like dissipation of spiritual forces, and if the heart of the writer is what some readers seek, as many assuredly do when they have truck with writers, then I make a plea for the heart of the architect as a no less interesting creation.

Of course, it may be urged that the hearts of writers are intrinsically better worth attention than the hearts of builders; or again, it may be urged that, as the architects in these days speak a variety of languages, apart from the idiosyncrasies of accent, they have lost their traditions in a veritable Tower of Babel of stylemongery. And there is a good deal in the latter argument.

Still, I will state in conclusion, for the benefit of those who infest the precincts we evolve, that all architectural languages are in themselves very easy to understand, though very difficult and subtle to theorize about; so simple that many fail to understand them after trying, chiefly because they allow themselves to be bamboozled with the clap-trap of the style names and the mysteries of non-existent quintessential fantasies with ugly names such as "associationalism."

Industrial Relations

The Chairman of the Committee on Industrial Relations has before him two documents which have been issued during the past month. The first of these is the circular announcing the formation of the New Jersey Building Congress, which is, as may be guessed, the same type of building industry organization that is now functioning in New York City, Boston, Portland, Ore., Seattle and Philadelphia.

The opening words of the document are these: "If he will but think, everyone will realize that he is affected by the building industry in one way or another, even if he is not immediately concerned in its operation. To many, even of those who follow some other business, the building industry and its problems are vital, for, taking it in all its ramifications, it is the second largest industry in the country. All need the shelter it provides. All are affected in its problems."

The second document is the Report of the Public Group of the Building Industry (New York City), and its opening phrases are these:

"No industry so important as the building industry at this time can be considered apart from the interests of the community, and therefore any attempt to deal with the problems arising must give heed not alone to labor and the employer, but to the public as well."

Is it not fair to assume that the problems of the building industry are beginning to be understood in their nature if not in their detail? Both of these documents represent groups of people in two different communities. It is true that the Building Congress is a body composed of representatives of the labor and employer groups and of the public, while the Public Group of the Building Industry is composed entirely of people representing the public at large. But it is the public, let us agree, that is at last finding its place in the tri-partite whole.

These are auguries from which we may hope for real progress in setting up a clearer understanding of the functional relationship which all of the elements in the building industry bear to each other, and it would be hard to over-emphasize the value of having made it clear to groups of people that the public must bear its share of the burden in bringing about a better condition.

The second point of interest is the fact that an architect is at the head of these central groups. Mr. Harry T. Stephens is President of the New Jersey Building Congress. Mr. R. H. Shreve is Chairman of the Public Group of the Building Industry in New York City. Both are well-known members of the Institute. These things do not happen by chance but because the parties in interest recognize the fact that the architect is a professional man. It thus follows that as his interest is completely divorced from the individual interests of the others, he alone can function judicially. This is a fact which the architects ought to have realized long ago. They were wrong in holding aloof as though they feared to antagonize this, that, or the other group or class. They are right in now coming forward whole-heartedly, as so many of them are doing, as leaders of groups which seek to discover the nature of the problems that beset the building industry. They are the ones who can do the most. It is their opportunity.

Of the New Jersey Building Congress I can but say that we greet it with pleasure and extend to it our hearty assurance of co-operation. The "Congress" idea is now too well known perhaps to require any detailed explanation, but it might be well to recall the fact that it is, from its nature, a body which will concern itself with research and investigation and not with problems of a temporarily contentious nature. Numerous statements of the work done by the various Congresses to which I have alluded have appeared in the JOURNAL, and, as is well known, one of its most promising aspects is the success that already has attended the movement toward

increasing the number of apprentices in the building trades and securing proper training for them.

It was because the Congress of the Building Industry in New York City could not properly concern itself with the recent difficulties in wage controversies in New York City, and particularly with the withdrawal of the bricklayers from certain building operations, that the Public Group of the Building Industry was formed. The committee consisted of business men, bankers interested in building investments, social workers and technical and professional men. It met with groups of representatives of each trade, employees and employers. The Committee's report is exhaustive and covers the ground in an admirable manner, narrating in detail those phases of the building industry's difficulties which are fairly familiar (but not sufficiently so) to architects. It commends the work of the Congress in New York City, urges its adequate support by the public, and states that: "As a permanent means of improving conditions in the Industry the Congress seems to present for the time the most comprehensive plan."

In conclusion, the report says:

"All who are concerned with the building industry should recognize that conditions this year have not been such as will promote its prosperity. These conditions must be improved by those directly connected with the work, or by a public whose interest is at stake. In the protection of that interest, it may become necessary to adopt measures which may now be thought drastic, but which, under the continued pressure of failure to secure relief otherwise, would be found essential. From the circumstances attending the organization and the work of this Committee, those directly engaged in building work may observe the necessity of bringing about such a measure of stability as will avoid the introduction of what one builder of many years' experience described as 'some body strong enough to tell us what we have to do.' The Committee of the Public Group is of the opinion that such stability has not yet been arrived at, and that without constructive action New York will still have to deal with the difficulties which the building industry encountered this year. The large potential building program for 1924 should not find New York hobbled by a continuance of these conditions." The report is signed by R. H. Shreve, chairman.

Conditions in New York City may differ in degree, and somewhat in detail, from those obtaining in other large metropolitan centers, but the report of the committee from which I have quoted may be taken as fairly representative of the general situation. It might be interesting to add that the Committee began its work with an open mind, without antagonisms, that it saw no reason why working men should not sell their labor at the highest prices the market would bear, just as other people sell commodities; that it listened to cases presented by experts retained by the different trade unions, and that it finally gave its sanction to a wage scale which was approved by the representatives of the various interests concerned. True, the working men overrode their leaders and refused to ratify or be bound by the agreement, knowing that the wage market was one in which they had a chance to ask and get more than the schedule rate fixed. This, of course, involved a new factor in group conferences of this kind, but at present it is easily understood. Price concessions cannot be expected in a market where the supply is far behind the demand, even though the leaders of the workers recognize the fact that too high a wage is good for no one, not even for the worker.

But, the road is opening before us, and so much of accomplishment cannot be cast into shadow by one failure to hold the workers to a schedule fixed by a group of all interests. Incidentally let me invite other cities (and areas where there may be no large cities) to think seriously of the "Congress" idea, an outline of which the Committee is prepared at all times to furnish.

ROBERT D. KOHN, *Chairman,*
Committee on Industrial Relations.

Competitions

The Committee on Competitions received notice of a competition for the First Church of Christ, Scientist, Miami, Florida, Mr. Mellon Greeley, Professional Adviser. The committee was furnished with all the data by the Professional Adviser and with the concurrence of the local Chapter approved the competition.

The program for the new hospital in Mexico was brought to the attention of the committee, but since the Competition Code does not cover competitions outside of the United States it was not thought necessary to take any official action.

Attention was directed to an unauthorized competition going on in the East and the good offices of the committee were extended to the Professional Adviser in the hope that the program might be revised.

WILLIAM L. STEELE, *Chairman.*

Allied Arts

Beginning with the next issue a Department of Allied Arts is to be established in the JOURNAL, for the purpose of setting up a more intimate co-operation between the Committee of that name, the members of the Institute, and the JOURNAL itself. In that department it will be the aim to record, both in text and illustration, such developments in the field of those arts directly allied to architecture, as shall seem significant.

As of interest, the following excerpt from an article on Stained Glass by Mr. Joseph G. Reynolds, Jr., in the *Christian Science Monitor* of 2 July, is thought to be worth reprinting in this issue:

"While it is true that stained glass can be infinitely beautiful, it is equally true that it can be indescribably ugly. Scattered throughout the eastern and southern parts of the United States are many examples of so-called colonial or Georgian churches. Every visitor to New England is familiar with the typical village church, which, painted white and with its characteristic steeple and belfry, is situated on a hill, a landmark for miles around. These buildings, erected by the early settlers of this country, are simple and austere in design, reflecting the religious characteristics of the times in which they were built. The window openings are usually large and round topped and were originally divided into small oblong panels by wood muntins. Wooden shutters were provided to subdue the glare of the sun.

"When opalescent glass came into vogue, it became a common practice to remove the original clear glass and substitute gaudy opal windows. The result is that today few of these churches can be found which have not been transformed. To anyone with æsthetic taste the effect is startling in the extreme. Tawdry copies of easel pictures, such as Holman Hunt's 'Light of the World,' Millet's 'The Sower' and Plockhörst's 'Christ Blessing Little Children,' may be found repeated again and again. In order to give realistic effects of light and shade, several pieces of glass are often placed one over the other until such an amount of light is excluded that the interior of the building is dark and gloomy (an effect not to be confused with the beautiful mysterious twilight of Chartres, described above)."

J. Monroe Hewlett, *Chairman.*

Learning a Trade

He was by all odds the brightest of the few who came in response to a call for an office boy; and he took hold with an interest and an amount of energy which, in contrast with those who had passed before him, placed him in a category all by himself. Not much more than a suggestion was needed; a somewhat involved system of filing letters and of recording drawings was as an open book. He relieved at the switchboard, and while at that, picked up, with a little assistance, the touch system of typewriting.

But the day soon came when these sundry tasks of the office, which had been so interesting, turned into routine; he was ready to go on. So another office boy was secured. But the assumption of some added responsibility and the making of drawings which came next in line was quite another matter. Responsibilities of that sort were not for him; and drawing was a bore.

However, if there was something to "make" which required the use of a hammer and a saw,—that was worth while. And so, out of a growing restlessness with the things he was doing, his interest in the use of hammer and saw, and the distractions of the news items, there emerged what seemed to be a very definite aim: he was not for the office; he wanted to become a craftsman.

To learn a handicraft trade—that seemed in these days when the shortage of handicraft workmen takes its place among the first page news items of international importance and local scandal,—to learn a handicraft trade seemed an altogether worthy aim. And having failed to keep the spark of interest in the affairs of the office alive in him, the least we could do was to open up some sort of opportunity along the line of work which most appealed to him.

So we discussed the building trades: There were the bricklayers, the carpenters, the plasterers and others working for pay which equalled that of the men in the office. But for some reason or other, work in these trades did not appeal. Nor could we draw forth the reason beyond what was implied in his attitude toward working upon a building such as was under construction across the street. Clearly he had in mind a different sort of activity. For after all, in the building across the street there was little to stimulate the spirit of workmanship; certainly the invitation was not compelling. It afforded a job—an impersonal arrangement not likely to be of long duration. For the time being, we were baffled.

One day I was inspecting some pieces of furniture in one of the few remaining establishments where an atmosphere of handicraft stands over out of the past. As I passed through the workrooms I noted the number of vacant benches and an absence of young men. And so I asked some questions. Yes, there was also a shortage of handicraft workmen in that line. There were none coming from Europe; no young men would enter the trade. There was not a single apprentice in the entire establishment.

Here, it seemed to me, was an opportunity. I told the head of the firm about Dan. Would he talk to Dan? Would he give him a chance in his establishment? Indeed he would. So it was shortly arranged that Dan might call the following Monday. Dan was pleased with the prospect; he could learn a trade, it seemed, of the sort he really preferred.

But a week later Dan again appeared at the office. He had been initiated as an apprentice. He had begun with sandpapering and had done some odd jobs. But he had also taken stock of the situation: he had quit. For, while the work had appealed to him in a general way, to spend a week at sandpapering and at such work was not as interesting as filing. There were no young men in the establishment, and he had to work all day with some old Italians and Germans. Besides, what was there in store? If he were to develop so as to stand somewhat above the average, there was one dollar per hour in prospect for years and years.

That, however, was not the whole story. Brother was still working in an office drawing more pay than Dan would secure in many a day. No longer was he in the same social class as had been the case when he was with us in the office. He had over night undergone a decided shift of status; by the change he had become a workman—enrolled in the ranks of "labor." At home and with his friends he was a common man in a blue shirt with the evidences of manual labor on his hands.

Of course, the account of what had occurred came to light in fragments—not quite as simple as here stated. But there was no mistaking what had made for the change in his point of view. It was not a lack of energy; he was industrious. And he was a potential handicraft workman, of that I am certain, for I had noted his interest in fashioning things with tools. But Dan was seemingly too late—too late by some two centuries. For achievement in handicraft, the making of skill and dexterity the end of endeavor, the neglect of the aims of business management as an end in itself—these now amount to varying degrees of failure according to the current standards by which achievement is judged.

Dan came to the office again with hair brushed and white collar and he was looking through the want columns for a job in his old line. It was not at all clear as to what he would do next. But there were signs. A week spent in association with the most skillful of the remaining handicraftsmen had served to set before him a vivid picture of the most that he might achieve in that line if he stuck to it. And the most was not sufficient to sustain his interest for a single week. Dan will probably go into business.

R. W. T.

From Foreign Lands

By IRVING K. POND

Under a Spread of Canvas

Though my motive power heretofore may have appeared to some to be a gas engine, I am starting off on this, the eighth voyage of my "paper boat," in quest of foreign cargoes, under a wide and billowy spread of canvas, and this quite literally. Down below me, in Grant Park, the "Greatest Show on Earth" is conducting its activities under acres upon acres of canvas which bellies in the breezes and, flickering in the sunshine and in the shadows of passing clouds, seems instinct with life and movement. The thing is so mysterious, so phantasmal and unreal, springing into being as it does seemingly in an instant; and then, after a few days, vanishing as suddenly to become less and less vivid as an image in the mind. So different it is in aspect from the neighboring skyscrapers—which cast their long heavy shadows athwart the canvas hills and valleys in the sloping sun of the late afternoon—skyscrapers wanting the charm of mystery and standing painfully permanent in their bald and fixed materialization. These two examples of man's venture into the field of æsthetic endeavor (if the skyscraper element can be so classed), standing for the moment in such close contiguity, challenge my mind to a study and a comparison—induce in me a reflective mood made all the more potent by the reading of the paper by William G. Newton, M.A. Oxon M.C., in the 2 June issue of the *Journal of the R. I. B. A.,* London. Of this paper more anon; but now back to the "Big Top" and the skyscraper.

Not all skyscrapers have in and about them the essence of art. No especial emotion to be expressed or recreated entered into the beginnings or the conclusion of most of them. Yet, stolid and uninspiring as they are, they possess one attribute absolutely necessary to any object which is to be characterized as architectural,—to any work of man's hand which can truly be called architecture,—and this the power to convey the sense of structural, at least of internal, resistance to the force of gravity.

This sense the "Big Top," serenely immobile in the calm of the listless air or tugging at its staylines in the helter-skelter breeze, fails to convey. It were better to say that this sense of structural resistance the "Big Top" does not convey; for where no intention to achieve exists there is no failure in non-achievement. Now, there is more of charm and grace and mystery in the assemblage of tents themselves than in the row of neighboring skyscrapers; and there is more of real artistic endeavor and achievement going on under the "tops" than in the neighboring buildings. There, under the cloud of canvas, the life of art is *lived,* not merely simulated or set down by formula in the hopes that somebody will "fall for it," and be fooled by certain artistic pretensions. And leaving out of count the wonderful acts requiring for their perfect presentation, mental balance, physical strength and endurance, and moral courage, together with the æsthetic elements of mystery, grace, charm, rhythm, synchronized movement, and coordination, the "Tournament," as it is technically known in circus parlance (the "processional" as the ecclesiastic might denominate it; the "pageant" as costumers and "producers" would dub it) holds more of æsthetic and emotional content than all the academic processions of the commencement month combined with a year's clerical "processionals." All that these together would have of advantage would be length, tedious length; the advantage of form, of color, of rhythm, of movement, of variety, of the participation of well and thoroughly trained man and beast, of charm, and mystery lies altogether with the "tournament."

But enough for the present of the life within; let us back to the externals. The "Big Top" is tugging, or is likely at any moment to tug, at its moorings; that is one of its charms; therein one feels its unity with the life it shelters—that shifting of forces, to produce results, that restraint of movement. But that is not architectural resistance, intriguing though it may be. In all the realm of architectural construction there is but one area in which the tensile strain is operative; and that is at the bottom of a beam. In only one ordered system of architecture, the Greek, has the presence of that force been given æsthetic recognition. Elsewhere than in this particular area only the stresses and strains of compression are operative; and only in certain systems are they specifically presented in æsthetic terms. But everywhere they exist. And the architect is not a true architect who does not realize this existence and in some manner recognize its presence as fundamental to or underlying his design. There are self-styled architects—quite a school of them—who would be quite content to paint the "Big Top" over with architectural features or symbols, and call it architecture. These are those who have grown up on, and let their lives center about, the draughting board; and this whether they are school-bred or self-trained. Of these I can only feel that their work is not architecture, no more than is the work of him who constructs and paints a stage setting to be called architecture.

The cables of a suspension bridge, always in tension as they are, cannot be made to appear or to feel architectural. Theirs is an engineering not an architectural function and expression. Even the piers of a suspension bridge can with difficulty be made to appear as architecture, and a true harmony has never or rarely been created between abutment, piers and cables. Back of all architecture there is solid permanent structure which always is to be recognized in the design and which by many, known as purists, it is held must be more than recognized, must be externally presented and beautified for itself. For my part I feel that it never should be belied, even though it may not lend itself in its purity or entirety to a consistent and much to be desired architectural scheme. And this leads me to a consideration of

Theories, Classical and Romantic

This is the title of Mr. Newton's paper already referred to. Mr. Newton's first idea was to entitle his paper "The Literature of Architecture." "But," says

he, "when I came to consider the matter more closely, and to reflect that there are 20,000 books in the library of this Institute, and that if they were placed end to end they would reach from here to the Bethlehem Hospital (but not back again), this began to seem too vast, and I may add, too dangerous a quest." I imagine the architectural books of this country, judging from the numbers the agents bring for my inspection, would reach if placed end to end, from my office in Chicago to some office in New York City, and if they *should* reach there I should sincerely hope that they would stay, or push on to Boston, and never return. With the present proposals for a return to simple forms in architecture in mind, I agree with Mr. Newton that architectural books should be written in monosyllabic words. The older writers "seem often to lose themselves in a very wilderness of polysyllabic nonsense, of which perhaps Inwood's work on the Erechtheum is as good an example as any." (Aside to the agent—no, thank you, I do not wish to see it.)

A portion of Mr. Newton's paper is devoted to a critical study of Mr. Geoffrey Scott's *Architecture of Humanism* which I have seen sympathetically reviewed. Mr. Newton accompanies the quotations with running comment of his own and shows himself to be of a thoughtful and philosophical turn with a well balanced mind—so much so indeed, that I can well understand why Mr. A. M. Hind, M.A. (Slade Professor of Fine Arts, Oxford), was impelled, in proposing the customary vote of thanks, to say concerning a contemplated course of Architectural Study at Oxford, that "I do not think it is committing any indiscretion to say it—that if the General Board grant the money it is to Mr. Newton we shall look to inaugurate that study. This is the first time I have heard Mr. Newton, and I am certain we could not have a saner guide for men who are studying the Humanities, whether or not they are intending to take up architecture seriously later on." I may say for the benefit of those who produced the A. I. A. book on the *Significance of the Fine Arts,* for use in schools and colleges, that this proposed course at Oxford is not a professional course but one in general culture. Professor Hind says in his discussion: "There are very few people in Oxford who desire a professional School of Architecture, and I also would deprecate it. If a man goes to Oxford or Cambridge, his best opportunity lies in the best education he can get there, and happy are the architects who had the chance before they took up their professional work." That utterance was just incidental in Professor Hind's remarks, but it carries a weight of wisdom.

The Five Architectural Fallacies

But back to Mr. Newton, who discusses the five great fallacies set forth in Mr. Scott's book. They are: (1) The Romantic Fallacy; (2) the Mechanical Fallacy; (3) the Ethical Fallacy; (4) the Biological Fallacy; (5) the Academic Fallacy. The discussion of the Romantic Fallacy is so closely woven that it will be impossible for me in the limited space at my disposal to extract any threads and weave them for the benefit of my readers into an acceptable pattern; and so I shall proceed to extract a line or two from the discussion of the Mechanical Fallacy which, as Mr. Newton indicates, has a greater hold on us now than has the Romantic. According to the Mechanical Fallacy (I am quoting Mr. Newton), "Architecture is construction. This is its special quality. It is by reference to these structural laws that architectural standards must be fixed. That architecture will be best where the construction is best and most truthfully displayed. In the forefront here we find Professor Lethaby." And Mr. Lethaby is quoted as saying: "Only by being intensely real can we get back wonder into building once more. There is no beauty other than the sum of certain obviously desirable qualities, such as durability, masterly construction, and a score of other factors needful to a fine school of building. It is absurd that I should have been allowed to study cathedrals from Kirkwall to Rome; it would be far better to have an equivalent knowledge of steel and concrete construction." Then, after a word of comment upon the above Mr. Newton wisely remarks: "And perhaps if Mr. Lethaby *had* studied steel and concrete instead of those cathedrals, he would have learnt how to do things, but not what to do. The 'intensely real' ship or machine holds him, and me, in awe; because it is unfamiliar, but the chauffeur and the second mate make nothing of it." Mr. Newton concludes that, at least, there is a case against the mechanical creed, and he examines into the view more in detail, quoting Mr. Scott: "Superficial thinkers have founded their case for a definition of architecture as construction 'truthfully expressed' on the work of the middle ages. Do they mean that the æsthetic impression of 'truthfully expressed construction' should bring home to us the primary constructive facts? But our impression of a spire is as 'soaring' and a vault as 'springing,' and this impression delights us. On the contrary a consciousness of the weight and struggle would probably oppress us." (Note, my readers, how this matter of empathy will to the fore—among those who "feel.") Mr. Scott, after discussing "structural facts" and "structural emphasis," goes on: "As to structural emphasis, the art of architecture studies not structure itself, but the effect of structure on the human spirit. Empirically, by instinct and example, it learns where to discard, where to conceal, where to emphasize, and where to imitate the facts of construction." After a study of Mr. Scott's full presentation (of the mechanical fallacy) Mr. Newton concludes: "I am inclined to think, nevertheless, that structural soundness is of more importance than here indicated: that it has a function and an æsthetic function, other than that of preserving to our notice the specimen we are examining: that it lies in some sense at the heart of things, and is an axiom which must be granted before we can begin to allow our senses to react to the stimulus of the building forms." And with this I am in agreement.

I skip for the present all reference to the Ethical and Biological, and select only this from under the heading of the Academic, the last of the Fallacies: Under this heading "may be grouped the views which reduce architectural beauty to order and to proportion."

"Order makes intelligible, and assists our thought. But the act of clearly and quickly perceiving ugliness does not become more pleasant because it is quick."

"The supporters of the theory of mathematical propor-

MONUMENT DE DOUAMONT—L. AZÉMA *L'Architecture*

tion are misled by a false analogy between proportion as a form of beauty and proportion as a mode of mathematics. Our æsthetic taste is partly physical, and while mathematical proportion belongs to the abstract intellect, æsthetic proportion is a preference in bodily sensation."

Mr. Newton sums up the Fallacies thus: "We have found, if you have agreed so far, that architecture neither speaks nor can be judged by the language of romanticism; and yet that overtones of association cannot be excluded."

"We have seen that its structural facts are not the all-in-all of its appeal, and yet to ignore the opportunity for emphasis which those facts afford is to deprive ourselves of a very potent weapon."

"We have seen that while architecture cannot be judged by moral standards, because that involves a confusion of thought, yet it must not be emptied of moral content, or walled away from the whole life of man."

"We have seen that while it may be only misleading to classify, it is impossible to appraise, architecture by evolutionary standards."

"And we have seen, lastly, that though we cannot put architecture to the inquisition of an unyielding creed, nevertheless a creed may be valuable as an inspiration."

And, now, having given so much space to the critical portion of Mr. Newton's paper, I can hardly touch upon the constructive portion if that distinction can be drawn between the parts. I want to refer once more to the empathetical bearings of the paper by quoting once more. Mr. Newton says:

"For Mr. Geoffrey Scott the key to beauty lies in humanism, as follows:

"The spaces, masses, lines of architecture, as perceived are appearances. These appearances are related to human functions. These masses are capable, like ourselves, of pressure and resistance; these lines might be our path and our gesture. Thus the appearance of instability awakens in us a physical memory, the condition of spirit which accompanied some actual experience of our own of thwarted effort, or incipient collapse. Or, on the other hand, we sympathize and identify ourselves with appearances which do not correspond to the structural facts, we soar with the spire, and are brooded over by swelling domes. The whole of architecture is unconsciously invested by us with human movements and human moods."

And just one more quotation and this from Mr. Newton who is discussing the language, to put it rather baldly, of architectural form:

"But though the language is elastic and varying, we mustn't lose sight of this great source of emphasis. To crown the hill with a spire is to speak in one idiom, to invoke a certain complex of emotions in our fellow-countrymen: to crown it with a dome is to speak in another idiom, and arouse a different complex. Thus style is not indifferent. The various forms are an instrument to our hand for the associations, however illogical, they evoke, for the ideas, however fallacious, they currently stand for."

And, now, to make a seemingly, yet not altogether, irrelevant remark of my own; I would caution those who would use a language unfamiliar to them, or familiar not so much by recognized content as by sound,—or in this case, sight,—not to expect too potent a result from their oratorical efforts. To make the direct and inescapable appeal to age-long association use the language or the

MONUMENT DE LA RECONNAISSANCE FRANCAISE ENVERS L'AMERIQUE—A. VENTRE *L'Architecture*

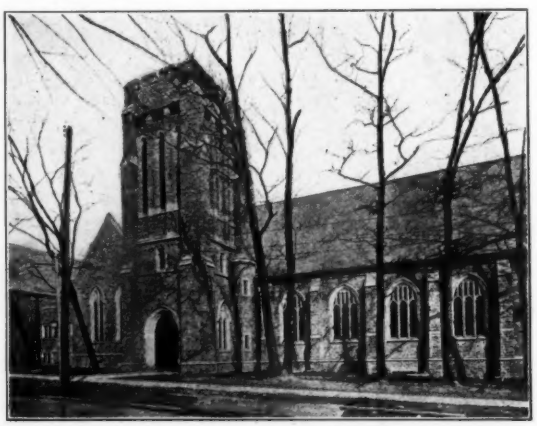
BRITISH MUSEUM EXTENSION—SIR JOHN BURNET, A.R.A. *The Architects Journal*

phrases of the ages; and by ages I mean ages and not measurable periods of time. Dot the plain with the dominant pyramidal motive—crown the hill with the dominant cubical motive, and introduce the spire or the dome in either case as a secondary motive to build up and emphasize the idea presented by the primary.

As to Illustrations

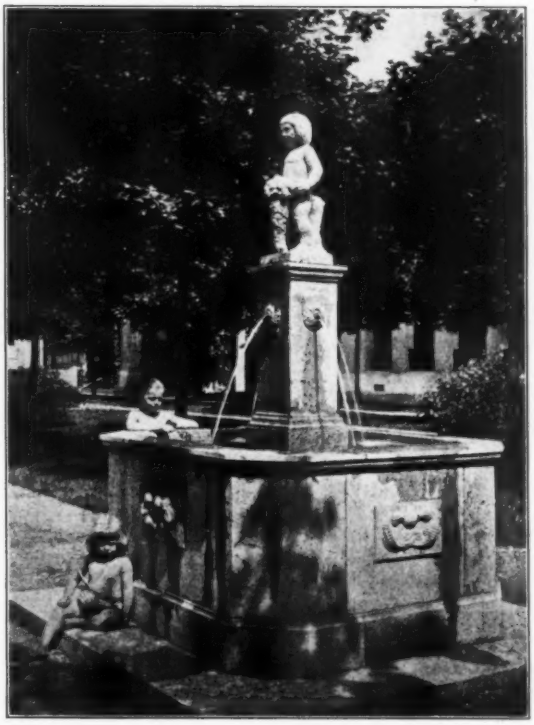
And now I have taken up all my reading space and left no room in which to dilate, pro or con, upon the illustrations which accompany the text. I shall leave it to the reader to judge why this exhibit or that finds place in these pages. I shall not offer a prize to the one whose

CHRIST CHURCH, TORONTO



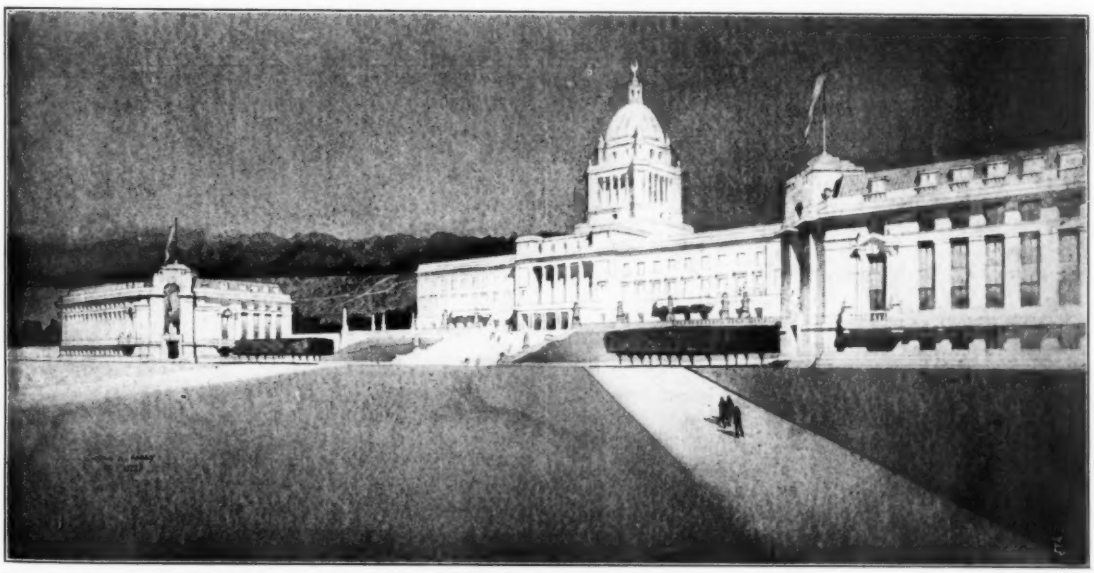
CHRIST CHURCH, TORONTO—GEORGE MOORHOUSE AND KING *Construction*

New Building in Piccadilly—H. Austen Hall, F.R.I.B.A.
Charcoal Drawing by P. Hepworth *Architects Journal*



Fountain *Monatshefte für Baukunst*

idea of the specific values most closely approximates my own. I shall leave it to the reader to determine for himself the rank which his critical acumen would bestow upon the subjects of the various illustrations.



New Parliament Buildings, Northern Ireland—Ralph Knott, F.R.I.B.A. *The British Builder*

ST. BARTHOLOMEW'S HOSPITAL—HENRY VIII GATEWAY

The Oldest Hospital

All the world knows "Bart's," the famous London hospital founded in 1123 by Rahere the monk, who, in planning for his church, monastery and hospital, wished as did the Friars of the early cathedrals, to have his building done beautifully. It was St. Bartholomew who, in a vision, instructed Rahere to build the church and hospital in Smithfield, and there the hospital now stands. Its eight hundred years of unbroken service were commemorated in June, and Mr. Edward A. Stevens, of Boston, was the delegate of the Institute to the commemoration ceremonies.

"On Tuesday, 5 June," says Mr. Stevens in his report, "the delegates and officials, after donning academic costume, marched in procession to the old Priory Church of St. Bartholomew-the-Great, where a service was conducted by the Right Reverend, the Lord Bishop of Chester. Many bishops and notable personages were present, and the gloom of an overcast sky was much dispelled by the scarlet, crimson, mauve, yellow, and blue gowns of the participants. The south side of the square was filled with nurses, with their white head-dresses, blue gowns and black cloaks, while the bear-skins and red coats of the Welsh Guards completed the setting.

"At twelve o'clock, following the announcing fanfare of trumpets and drums, there was heard the chanting of a Latin hymn and from the far corner of the quadrangle appeared a little body of men whose like is not often seen in public in England and had not been seen in St. Bartholomew's hospital since the dissolution of the monasteries nearly four centuries ago. They were Augustinian Canons, Regular, from the few houses now established in England, preceded by cross bearer and censer bearer. Down the sides of the square came singing men, all baring our heads as they passed. They were the ecclesiastical descendants of Rahere and his brothers of the Priory and hospital who came to praise God, on the ancient spot, for Rahere. They were thirteen in number, including two abbots, and the silence during their song was solemnly beautiful. Its tension was broken by another fanfare announcing the herald who, attended by a yeoman of the guard, and in a voice that might have been heard through the entire precincts, read the proclamation by which the Prince of Wales, the president of the hospital, the Lord Mayor and Aldermen of London, and the hospital authorities, commanded that the celebration should begin.

"Then was depicted the coming of Rahere to the poor of London. The proud figure of Richard, Bishop of London, appears, to whom Rahere appeals, drawing with chalk upon the ground the outlines of the hospital he would build. His appeals are granted, and there then followed other episodes related to the long life of St. Bartholomew's, after which came luncheon where the delegates were addressed by the Lord Mayor and the Prince of Wales.

"In the afternoon, in the old Guildhall, the addresses of the delegates were received by His Royal Highness. The picture was gay and impressive. The medical and nursing staffs of the hospital were present in the galleries as the delegates, many in their brilliant gowns and hats, advanced to present their addresses to the Prince, by whom they were most cordially received and to whom there was handed a bronze medal commemorative of the ceremony, one of which is now in the possession of the Institute's delegate who presented his address at this time. Congratulations were offered, and the Prince of Wales replied to them in most fitting words.

"While all the officers, the medical fraternity, and those connected with the hospital were most cordial, I cannot fail to mention the name of Mr. W. Girling Ball, the Honorary Secretary of the reception sub-committee, who saw that the delegates and their friends were receiving the utmost attention."

Eight Old Long Island Houses

Photographed by G. H. VAN ANDA

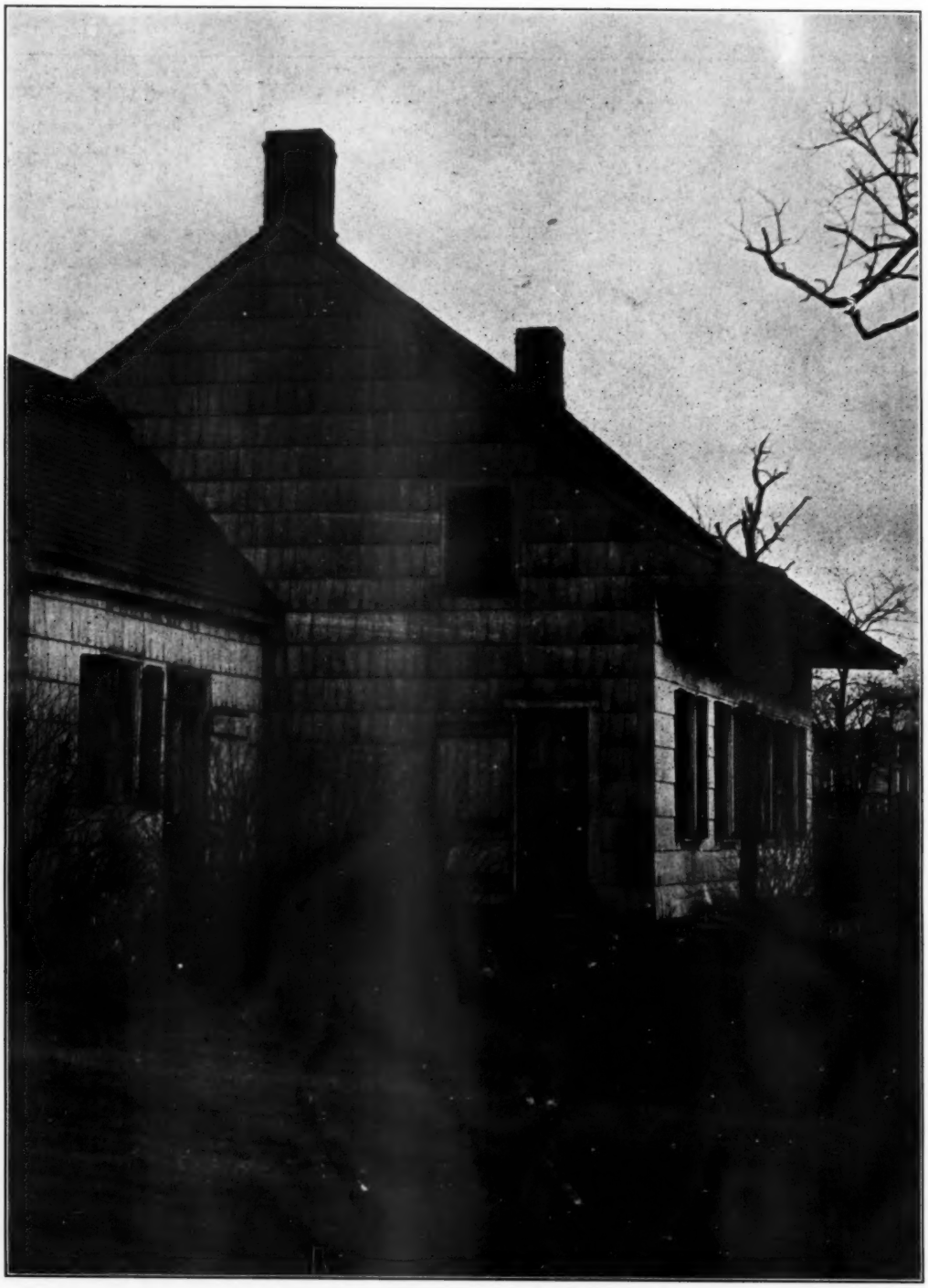
NEAR JAMAICA

FLATBUSH

Near Great Neck

FLATBUSH

Near Queens



FLATBUSH—NECK ROAD

Near Melba

Near Jamaica

Antiquities of the Architectural Book Shelf

By V. O. REES

To the architect engaged in active practice, immersed in the conception, organization, and execution of a building project, the connection between his work and the bibliography of architecture may not seem apparent. There is a quite natural tendency to regard as of little consequence all except the creative effort that gives form and reality to a building. Provided that the architect achieve this, nothing else will be required of him; yet for many there will be a limit to the extent that they may disregard the written word of theory. To such there will come the need to pause and ponder again the dogmas and canons of the past and to compare them with the prevalent ideas of the day. By some there will be felt the need for a restatement of their own belief, and looking backward, a number of names of men great in achievement will come to mind,—men who have themselves felt compelled, from time to time, to stay and write down plainly and earnestly, summaries of their experience, restating according to their own views the essential factors governing the theory of architecture.

This is scarcely a merely modern habit; from the early days of the Roman Empire, through the Renaissance until now, runs an unbroken chain of famous

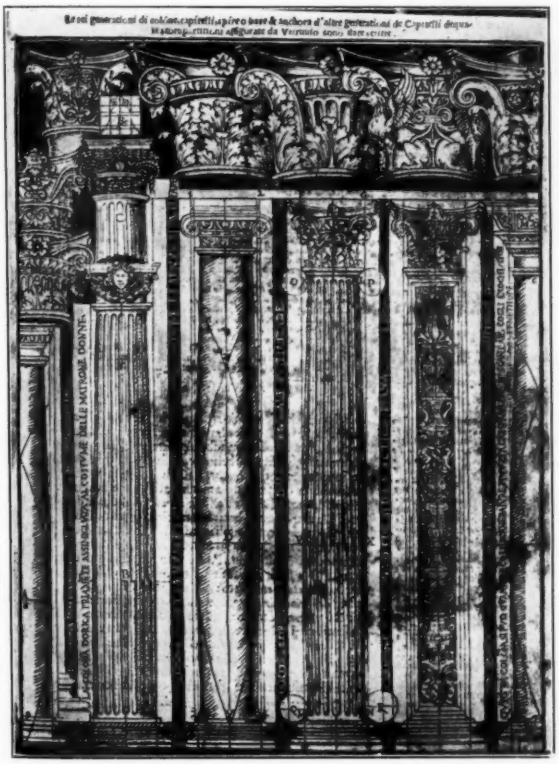


PLATE 1

PLATE 2

names. Gaudet, in the intervals of an active life, crystallizes the teachings of his generation; Semper theorizes and speculates on many subjects bearing on history and modern use, just as did Vitruvius or Philibert de l'Orme or Battista Alberti. This need of formulating canons of judgment has occurred again and again, and it seems to have been most compelling in periods when creative work was most abundant. It may not be without interest, then, to turn to the old books in which are contained all that had been taught on these subjects in their day.

The architectural library begins with the books of Vitruvius, first published in Latin, at Rome, in 1486, about forty years after the invention of printing by movable types. Manuscript copies belonging to the periods before are still in existence and are treasured in different national collections. The British Museum contains six dating from about the ninth century. After the rare first edition, reprints came in fairly rapid succession. The first to contain illustrations is the Gioconda edition (still written in Latin) published in Venice in 1511. Copies appeared outside Italy in Lyons, Stras-

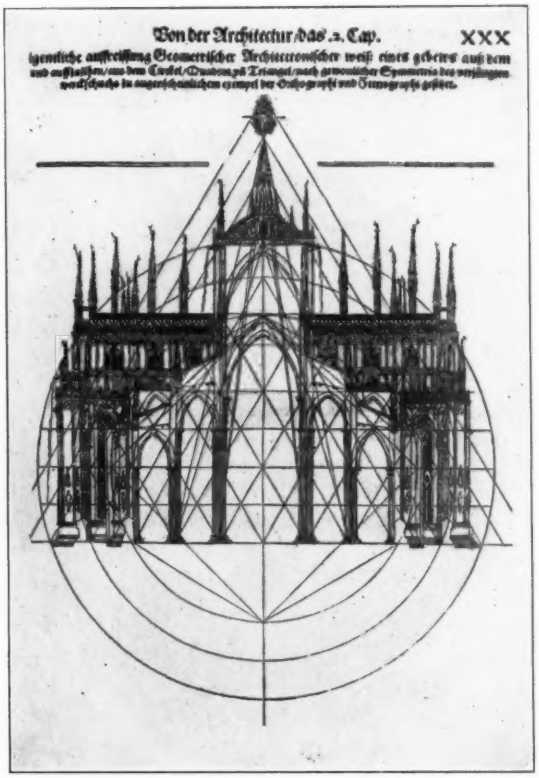


PLATE 3

bourg and Paris before 1550. The earliest translation into a living tongue was the Italian edition of 1521 at Venice, and the first French translation was that of Jan Martin, *"Secretaire de Monsignor le Cardinal de Lenoncourt pour le roy tres chrestien Henry II"* in 1547. This is the period when de l'Orme was carrying out his principal works.

The first German edition was published 16 February, 1548, at Wurzburg, by "GUALTHERUS H. RIVIUS, Medicus et Mathematicus." The English translation was long in coming; it was not until 1771 that there was published a complete text in two parts, of which the second was brought out in 1791. There was, however, an abridged earlier text by J. Moxon, translated from Perrault in 1692, but it was very incomplete. Most of the earlier books were illustrated and the same illustrations occur with little or no variation in the different editions.

Among the earliest illustrated copies, that published by Giambattista Caporali in Perugia in 1536 contains numerous and interesting engravings, one of which is illustrated in Plate 1. The variety of capitals shown is interesting. The later editions were larger in size, more freely illustrated, and contained an amount of editorial comment. Plate 2 is taken from the edition of Monsignor Barbaro published in Venice in 1567.

Gualtherius Rivius filled his book with many engravings characteristic of the German school of Durer and Schongauer in which medieval castles and landscapes appear. Plate 3 gives an idea of the fine black type used, with below the section of a cathedral over which are drawn a system of lines,—an early example, perhaps, of the fascination that geometrical systems of building design has so often exercised over architects.

Very shortly after the first printing of Vitruvius came the original work of Leoni Battista Alberti—*"opus praestantissimum de Re Aedificatoria,"* published in Latin, in Florence, in 1485, and translated into Italian in 1550 and into French in 1553 by Jan Martin, the editor of Vitruvius as *"L'Art de bien bastir."* The frontispiece of an Italian translation from Alberti is shown in Plate 4.

Those curious of architectural principles or wishing to practise them had to rest content with Vitruvius and Alberti as their authorities until 1537 when there was first published by Sebastiano Serlio an original book on

PLATE 4

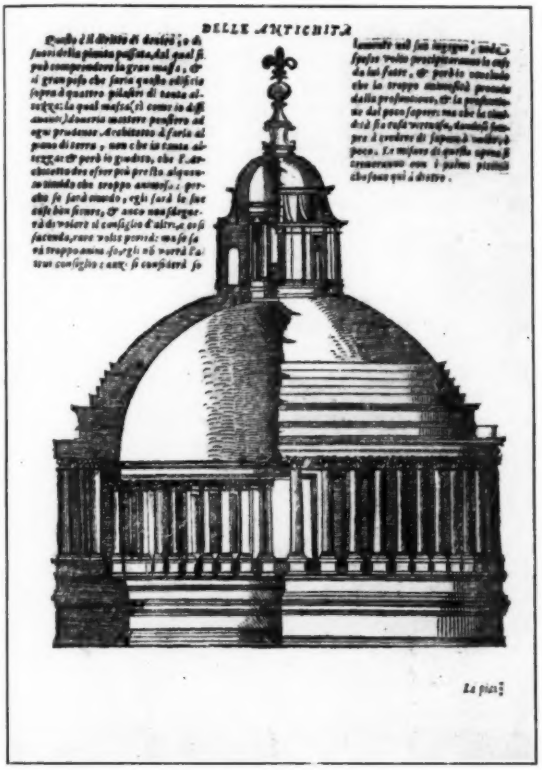


PLATE 5

the orders, to be quickly followed by Vincenzo Scamozzi, Barozza da Vignola and Andrea Palladio. These books have had the most profound influence on architecture from that time, all over Europe, and even today their influence can hardly be said to have been exhausted.

As in the case of Vitruvius, these books were translated into all the principal European languages. English speaking people had to wait until 1610 before the first copy in the vernacular tongue was available, when R. Peake translated Serlio from the Dutch and gave us the first really complete work on architecture in the English language, for the early Vitruvius in English was exceedingly fragmentary.

Inigo Jones possessed a copy of an Italian impression of Serlio, dated 1619, which he evidently studied with great care, for it contains many notes and comments in a handwriting thought to be his, and which is certainly seventeenth century. The book passed to John Webb, his assistant and successor, and then to Sir J. Thornhill (who painted the dome of St. Paul's) and afterwards to J. Nicholson (author of the Dictionary of Architecture). It is now in the library of the R.I.B.A. and Plate 5 gives a specimen page, opposite which is a marginal note to the effect that "the diameter of the lanthorn is about 1/5 part and 1/2 the diameter of the cupola." There is also a copy of Palladio with notes by Inigo Jones preserved at Worcester College, Oxford.

(*To be continued*)

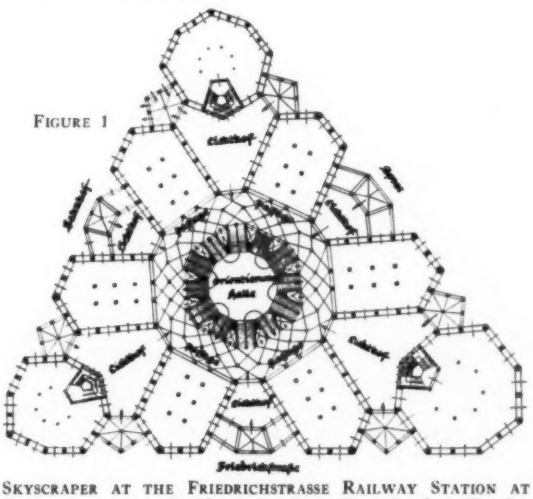
Skyscrapers in Germany

By DR. ING. WALTER CURT BEHRENDT

In Europe, above all in the western industrial states, in England and in Germany, the erection of high buildings on the American model has long been the object of an interest which has increased considerably since the war. This is a consequence of the shortage of housing in the great cities and in the industrial centers, a shortage which has been aggravated by the post-war slump in building; and the erection of skyscrapers, it is thought, might prove most effective in relieving the housing shortage, inasmuch as the creation of new business areas in such giant structures would make it possible to evacuate numerous apartments now being used for business purposes. In England, the idea of erecting skyscrapers on the American model has found adherents mainly among members of the business world, whereas architects generally, have so far raised objections, contending that the construction of skyscrapers would not be consistent with the best interests of city planning and housing.

On the other hand the skyscraper idea has met with general approval in Germany. The majority of German architects, in particular, have pronounced themselves in

FIGURE 1



SKYSCRAPER AT THE FRIEDRICHSTRASSE RAILWAY STATION AT BERLIN *Architect, Dr. Ing. Hans Soeder, Wetzlar*

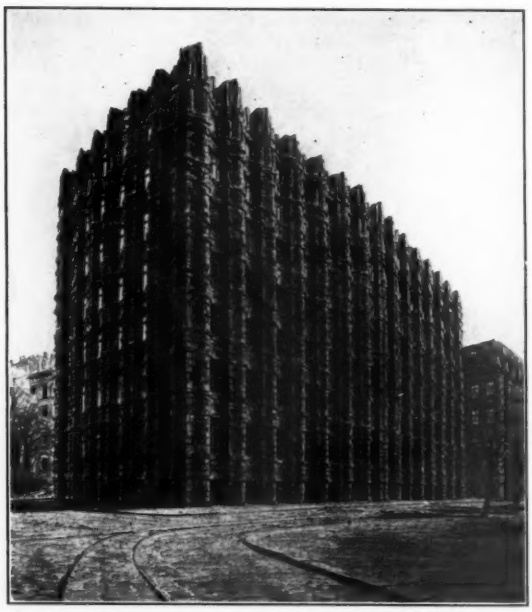


FIGURE 2—PROJECT FOR A HIGH BUILDING IN DRESDEN
Architect, Professor Hans Poelzig, Berlin

favor of introducing this type of building, which appeals to them as a new and attractive problem of monumental architecture. The idea has even been so enthusiastically embraced that the erection of skyscrapers for housing purposes has been recommended in some instances. However, the enthusiasm is being tempered by unfavorable economic conditions, and owing to the rising cost of building the construction of skyscrapers has nowhere been started. But the projects are numerous, architectural competitions for obtaining skyscraper plans having been held in almost all the great cities in the course of the last few years. These competitions, in which many leading architects have taken part, have yielded excellent and to some extent quite original results. These, in our opinion, are decided contributions toward the solution of this architectural problem, and may, therefore, claim the interest of foreign architects, more especially those of America, the homeland of the skyscraper.

In technical construction the German projects will seem familiar to American architects, because they imitate closely, in this respect, the American model. Imitation, in this case, is fully justified, for it seems hardly possible to devise anything better than the "steel cage construction" invented by American engineers, which

FIGURE 3—PROJECT FOR A SKYSCRAPER IN THE FRIEDRICHSTRASSE, BERLIN
Architect, Professor Hans Poelzig, Berlin

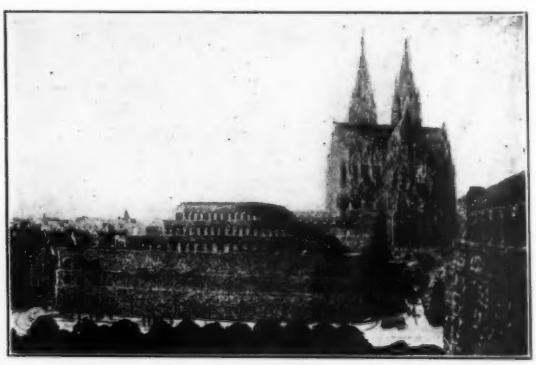


FIGURE 4—PROJECT FOR A DEPARTMENT STORE IN COLOGNE
Architect, Professor Hans Poelzig, Berlin

carries all loads independently of the exterior walls, thereby relieving these of all the functions of support. On the other hand, as regards planning and architectural treatment, German architects have evinced rather remarkable creative originality, and have perhaps surpassed the American models by experimenting in various and entirely new directions.

In regard to planning, the American skyscraper, in its development so far, can not be considered as a model of perfection. I believe that many members of the architectural profession in America are ready to concede this. That which is left to be desired is not so much the interior distribution of rooms, communication and circulation within the building, or the arrangement of stairways and

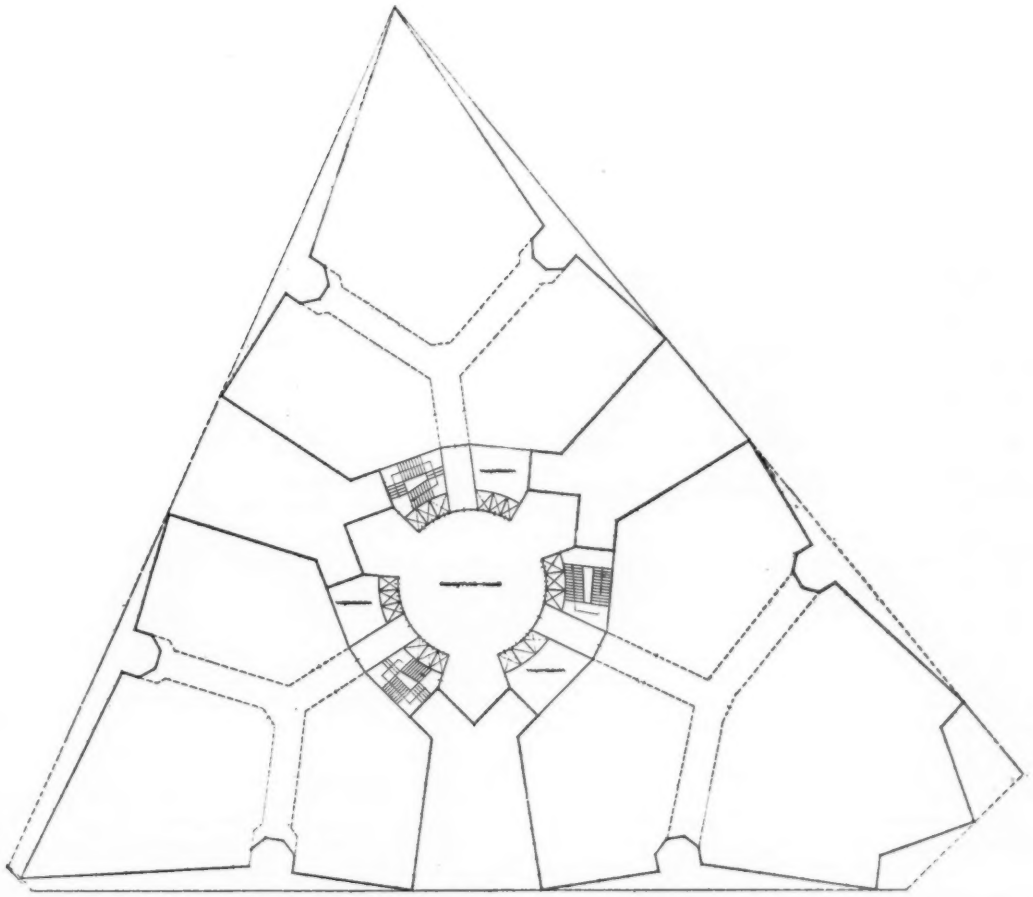


FIGURE 5—SKYSCRAPER OF IRON AND GLASS TO BE ERECTED IN BERLIN—GROUND PLAN
Architect, L. Mies van der Rohe, Berlin

elevators; it is rather the architectural composition of the whole, notably, however, the disposition of the building plot. As a rule, the lot is either covered to its full extent or the building is grouped around one or several central courts, or is in the form of a group of towers. These arrangements, which reproduce the traditional planning of many-storied buildings and to which there is no objection if there are only five, six or seven stories, becomes very objectionable if applied to skyscrapers; it involves increased danger in case of fire—when wells or courts have the effect of smoke stacks, and it shuts out light and air from the lower stories.

German architects have recognized that it is not appropriate to group skyscrapers around central courts, as has been done in America. In order to avoid the inconveniences inherent in such arrangements, they have, therefore, endeavored to solve the problem of planning in a novel and fundamentally different manner. The solution sought has been determined by the natural desire to facilitate as much as possible access of light and air to these giant structures. The arrangement is that of wings projecting outward from the center of the block, permitting plenty of light and air to enter all rooms and therefore being especially advantageous for office buildings. Plans conceived according to this idea will, if highly developed, assume the shape of a star, stairways and elevators being arranged concentrically in the central part from which radiate the rather narrow wings with offices on both sides of an axial corridor.

For the further development of skyscraper construction this idea of planning promises to be important. In building on a star-shaped plan it will be possible to apply a straightforward method of construction. Buttressing rib-walls will give required stiffness to the central structure. Various static solutions are possible, and accordingly various constructive types may be evolved. The walls of the projecting wings may be built as inflexible bodies (producing the type shown in Fig. 1), or a system of interpenetrating trusses may be constructed, resulting in a vertical structure in the center with lateral setbacks. Other systems of construction are also possible, each productive of other forms.

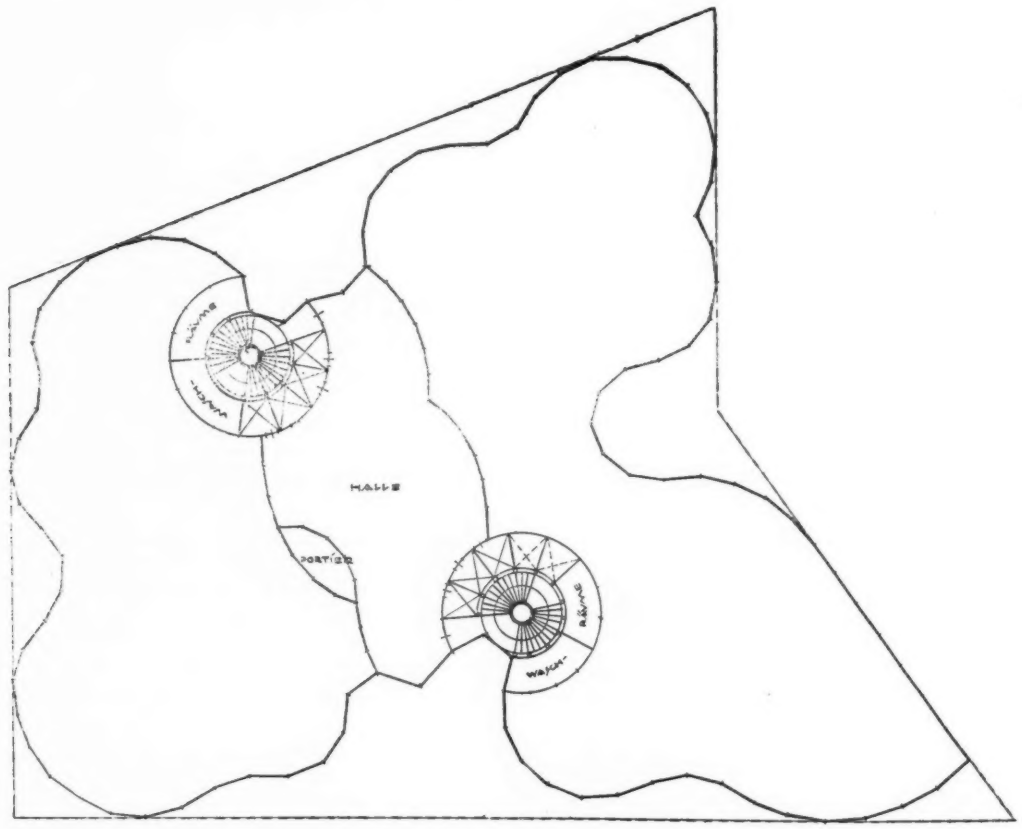


FIGURE 6—PROJECT FOR A SKYSCRAPER OF IRON AND GLASS *Architect, L. Mies van der Rohe, Berlin*

These projects well exemplify how construction, if logically developed, may produce new architectural forms, capable of strong monumental effect without resorting to the current elements of classical architectural decoration. In giving architectural form to the skyscrapers, such tendencies have been very prevalent in America—contrary to the constructive conception of architecture which is so generally observed in the forms of buildings for industrial purposes, such as factories and workshops, silos and grain elevators. The architecture of the American skyscraper has closely followed the traditions established at the Ecole des Beaux Arts at Paris, utilizing the forms of decorative architectural expression in common usage, such as columns, pilasters, ornaments, et cetera. These great edifices thus frequently take the shape of enlarged Renaissance palaces, the three subdivisions of basement, superstructure and crowning cornice with attic, determining the scheme of the elevations, while the traditional decorative forms are applied, only enlarged in scale and somewhat coarser. The result is those tremendous piles of stone that are to be found in all American cities, exhibiting "parades of columns" and motives of temple architecture towering one upon another in a somewhat awkward manner, impressive more through bigness of scale than through really monumental effect.

German architects, on the other hand, have endeavored to make the purpose of the high buildings determine their form—as may be illustrated by the pictures. In the projects here reproduced (Figs. 2-5) the peculiarity of the purpose and the properties of the materials, have dictated the law, according to which the form has been developed. Consequently there has resulted a structure of a new and formal aspect, independent of academic, classical traditions and expressive only by virtue of its own intrinsic character, visible in the ponderousness of its mass and in the vigor and peculiarity of its appearance. This form voluntarily renounces the empty pompousness of architectural ornamentation borrowed from the styles of the past, depending for expression not on "the beautiful façade" but on impressive grouping and towering of masses, on harmony of proportions, on forceful effects of interesting outlines. These projects reveal the same principle of composition which we recognize in the monumental civic structures of medieval cities, in the imposing fortifications, defensive towers, city gates and granaries. As is well known, the cost of ornamental accessories was not added to those buildings; nowhere do they reveal superfluity, or a form incongruous with the purpose of the building. One who has seen such structures must admit that they appeal through an expressive and almost match-

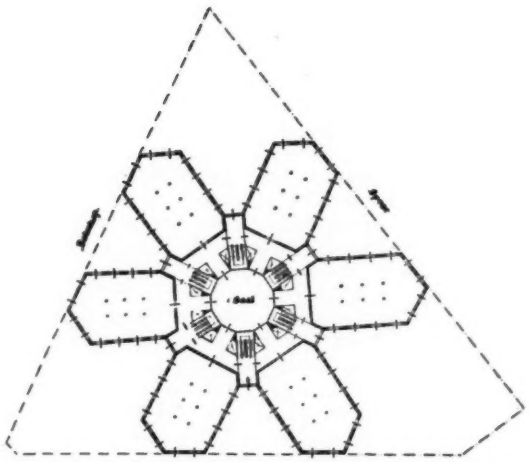


FIGURE 7—SKYSCRAPER AT THE FRIEDRICHSTRASSE RAILWAY STATION, BERLIN *Plan of the Twentieth Floor*

less vigor. Their effect, impressive as it is, has been obtained through the most primitive means of architectural expression, through appropriate grouping and such a well-balanced disposition of masses as to enhance the rugged strength of the general appearance.

Finally, there are offered some general observations on the skyscraper problem from the viewpoint of city planning.

Whatever reasons we may assign for the fact,—the narrow island or high land values,—New York offers the greatest experience and field of study. High buildings have been fairly well spread over large areas on the narrow island of Manhattan, in preference to extending buildings of moderate height over far larger areas. In the beginning this was done without any regard for the esthetic effects of street perspectives or the urban scene in general, nor did the traffic problem enter into consideration; in short, the elements and viewpoints of city planning were entirely neglected. Moreover, the erection of these buildings was, at least in the beginning, subject to little or no regulation through zoning laws or through uniform height limitation, as is usual in Europe. Consequently, high buildings were erected wherever there was a profitable opportunity for speculation.

Similarly, needs growing out of various untoward circumstances have caused the increased interest which the American type of building has aroused of late in Europe, more especially in the industrial countries of the old continent, where the housing shortage has followed hard upon the cessation of building. However, such disregard for requirements of city planning as may be excusable on the virgin soil of a colonial empire, would be indefensible in Europe, where history and urban traditions have determined the peculiar conditions of old regions of culture, and where the requirements of planning are a primary concern. European cities, which have grown and developed through centuries, possess an historical character which most decidedly demands that skyscrapers should be erected only on carefully chosen plots. Otherwise beautiful urban compositions might be frivolously destroyed, or new and foreign elements might, at least, intrude in such a manner as seriously to impair the effect of historic groups of buildings. The erection of a high building, introducing a new scale and new proportions, is certain to affect the surroundings, near and far, and will, under all circumstances, modify the character of street vistas as well as of the whole urban scene. Taking this into consideration, it seems likely that "tower houses"—in great German cities developed around an old center—will be erected mainly in the outer districts owing to the difficulty of bringing their enlarged scale into harmonious relation with the old buildings of the "Altstadt." The project for the "Kaufmannshaus" (Merchants' House) in Cologne, to be erected in the immediate vicinity of the Cathedral, represents a bold attempt to place a skyscraper in the old center. (Fig. 4. Architect, Professor Hans Poelzig, Berlin.)

At all events, the erection of high buildings in German cities will not be left to the uncontrolled activity of individual builders. On the contrary, the number of such buildings must be limited, and their erection will be permitted only on plots which satisfy certain conditions and are of distinctive importance in the urban ensemble. Besides, the increase of land values which the erection of skyscrapers will cause, necessitates special legislative measures. In Germany it has been proposed that plots on which skyscrapers can be erected through exemption from the general building regulations, should pass to the community after thirty, fifty or ninety years, without any compensation. It should be considered absolutely inadmissible that a tall, bulky building be erected on a street barely wide enough for adequately serving normal circulation; such a building, besides depriving its neighbors of air and light, will cause traffic congestion, and in planning for such structures the needs of circulation should always be considered as an integral part of the problem.

Figure 7 illustrates an attempt at combining house and city planning in a constructive way, the building projected being a skyscraper on a star-shaped plan. According to the project the structure is to be erected at the point of intersection of several streets, the general arrangement being such as to allow traffic to proceed in radial directions between the wings of the building. In these intermediate spaces parking places for vehicles have been provided, thus anticipating the congestion bound to occur in the morning and late afternoon hours.

Obviously, the particular city planning problem which the erection of skyscrapers presents can be satisfactorily solved only in a constructive way and not by erecting them at random. In every city there are only certain points at which skyscrapers can be so placed as to fit into the general scheme. If erected at such points, recognized as suitable in a technical way, these high buildings, centers of circulation, will fulfill an organic function in the urban entity, and will, accordingly, appear to occupy their right place in the general scene of the city. Such being the case, it does not seem worth while to over-emphasize the more or less academic city planning conceptions based on esthetic traditions. The somewhat sentimental talk of sky-line effects and of "architectural accents" seems futile. As regards creative value, such esthetic theories are on a

par with the decorative paraphernalia of academic paper architecture, orders, pilasters, cornices, and the rest. Logical planning and construction, according to purpose and practical requirements, have been capable of originating new architectural forms. Likewise the planning of skyscrapers in a city presents a problem of architectural propriety, the logical, constructive solution of which may result in creating an artistic urban unity.

Skyscrapers in America

By GEORGE C. NIMMONS, F.A.I.A.

The discussion of skyscrapers in Germany by Dr. Ing. Walter Curt Behrendt discloses an interesting solution for the skyscraper problem entirely different from that which the American architect is accustomed to apply to these problems.

The star-shaped plan illustrated has been used in this country for hospitals and for some suburban hotels and apartments, but not for office buildings so far as the writer knows. Skyscrapers, by the way, were not invented by engineers but by architects. The reason that the American skyscraper is lacking in diversified form or plan and that it is nearly always rectangular or square with interior courts, is that the land here upon which these skyscrapers are built is always of such high cost that the owner, in order to be able to earn the interest or the overhead carrying charge of the value of the land, cannot afford to have any part of it not occupied by the building. Thus it is probable that no American architect ever had an opportunity to set the main walls of his building very far off of lot lines and thereby give a more interesting shape or contour to his building.

As far as interior courts acting as flues and increasing the danger materially for destroying the building by fire, the experience has been here that this has not been the case. The structure of the building is fireproof and will not feed the flames, and the amount of destruction done to the building in case of a fire depends entirely upon the nature of its contents and the fixtures or furnishings of the building. If these are highly inflammable, the amount of damage done to the building above the fire has proven to be just as great on the street frontage of a building as in the court;—in fact, some of our most disastrous fires have taken place on street frontages and not in courts. A disastrous fire in a skyscraper develops such intense heat that it creates a hurricane of superheated air currents that seem to act just as violently on the street as they do in a court.

The objection to these star-shaped plans as illustrated by Figs. 1 and 7, where the elevators face out from the center of the circle, is the difficulty in seeing which elevator would respond to the signal to go up or down. The tenant might have to go almost entirely around the circle to find the car he had signaled, and if he were not there when his car stopped, the operator would probably go on without him and his signal would have to be repeated, thereby causing much delay and confusion in elevator service. The elevator starter on the ground floor would also have difficulty in controlling the elevator operators.

In Fig. 5, where the elevators face the center of the circle, the arrangement is ideal. This plan, in which the stairways are also placed at the center, is also ideal in relation to the arrangement of the offices and corridors, but most of the American city building ordinances would not permit the stairways to be grouped in this way in the center. They would have to be distributed over the remote parts of the building, because they are considered by such an arrangement to be more efficient exits in case of fire or panic. Much extra floor space in each story must, therefore, be given over to public corridors on this account.

One very decided objection to most of these plans from the American standpoint would be the irregular shape of the spaces allowed for offices. Irregular shaped offices, or living rooms for that matter, are contrary to the human housing instinct, difficult for the arrangement of furniture, expensive to construct and very wasteful in space by reason of the irregular unusable corners.

The plan shown by Fig. 6 is so fantastic and impractical and so impossible to divide into any kind of usable or desirable offices or apartments that it is not likely that it would ever be executed.

This same tendency to depart radically from all American standards established for the skyscraper is exhibited again in the designs shown for the exterior treatment of these buildings as illustrated by Figs. 2 and 3. The same old ambition to express the steel construction of these buildings in the exterior architectural treatment is emphasized just as it was when Americans first undertook the problem. Volumes have been written about it, and almost every designer has accepted the theory as being very logical and entirely in accord with the theory of all former styles of architecture; but no one seems to have gotten very far with it. The principal difficulty appears to be that structural steel cannot be allowed to appear in the exterior design on account of corrosion and the danger of a building collapse in case of fire; consequently, it must be covered by a material that plays no part in holding up the main structure of the building. Furthermore, the strength of steel is so much greater than the materials which formerly supported buildings that all formerly accepted standards of proper sizes and proportions for the supports of buildings are upset.

If the structure of a skyscraper was honestly and consistently expressed in the exterior design in the manner proposed by some of the advocates of this policy, it would look like a huge birdcage, and there would not be enough surface left on the exterior to display any architecture whatever. The eye would also be frequently offended by columns rising from the center of long spans too weak apparently to carry them, seemingly dangerous loads concentrated on the tops of arches and cantilevers and other constructions that would create the deepest concern and anxiety in the uninitiated observer who was trying to get some joy out of the design of the building. So what is the use of trying to express literally the bones of a skyscraper on its exterior when the nature of the material of those bones is such as leads to forms and proportions that are contrary to all established human standards of

what is safe, adequate and desirable for the exterior of a building?

In the discussion, in Dr. Behrendt's article, to support the elimination of the use of all forms of conventional architecture on the exterior of skyscrapers, he refers to the monumental structures of medieval cities, which are in many cases so attractive and beautiful, and which have very little architectural adornment, but appeal to us by reason of their frank and sincere expression of plan, of the proportion and outline of their different parts, and of the appropriate grouping and treatment of their well-balanced masses. If we were free to follow these old buildings in our treatment of the skyscraper, they certainly would be lovely and there would be little need for architectural adornment taken from the different styles of architecture; but this is impossible on account of the great difference of the requirements between the two types of buildings.

If the walls of the medieval buildings were punched full of windows and the walls of their lower stories cut away for the vast areas of plate glass store fronts, their charm would be gone. That is the great difficulty in the design of skyscrapers,—their innumerable windows and their great areas of plate glass, leaving little chance for any kind of architectural treatment. It does not seem probable that the exterior designs shown in Figs. 2 and 3 will solve the problem. All conventional architecture and sculpture are carefully avoided in these designs and the desired effect apparently is to be gained by a strong marking of vertical piers, the myriad of window penetrations and the huge mass of the building, all absolutely devoid of what civilization in the past has considered desirable building adornment.

There are plenty of examples in this country in poorly designed warehouses and factories to demonstrate the futility of any such designs. The monotony of these buildings and their extreme and severe plainness are actually repellent and brutal. In fact, the bugs of the earth or the living things of the sea can do better in the design of their habitations. When some abnormal era in art threatens, such as we have just about passed through in painting, it may be to our advantage to pause and contemplate the ways of nature,—which, after all, form for us the basis and principles upon which all great and lasting styles in art have been based. The human soul is so constituted that it loves change and novelty, and in pursuing this tendency it may tolerate for a short time some awful things which are authorized as stylish, the worst of which are the excrescences and deformities given the human body by the manner in which its clothing is sometimes fashioned; but sooner or later these things pass, and we come back to the beautiful and really logical designs of nature,—the flowers and trees, the natural landscape and the wonderful dress and habitations of the animals of both land and sea. Even a poor fish and his mate by the use of their tails, will form in the sand a perfect hemispherical bowl for the hatching of their young.

Nature teaches us that ornament for our buildings need not be exclusively that which grows out of construction, but also that which is appropriately placed and is solely added to please the eye and decorate the structure, thereby often saving it from being hopelessly monotonous, repellent and disagreeably ugly to the human consciousness.

Finally, there remains the question as to whether or not skyscrapers are an acquisition to any city. The experience with them in America has clearly demonstrated some very serious objections. The permission to build high buildings immediately raises the value of the land tremendously. Land available for such purposes has in each case gone up in price many times its former value. It is not uncommon for desirable sites to sell for several million dollars, or perhaps from one hundred to two hundred dollars and more a square foot. The possibility of purchasing such property for the development of a city, therefore, is restricted to a very few extremely rich people. The advance in the price of such land has always followed so closely on the increasing height of buildings that the profits from the higher buildings goes largely to pay the interest on the inflated value of the land. For a period of ten years the records made from the earnings of a large number of office buildings erected in different American cities showed that the net earnings were only about four per cent. Rentals for office space and stores have been constantly raised in an effort to make these buildings pay a better profit. Increased cost of construction and maintenance of recent years have, of course, added to the difficulty. Reasonable increased values for land are certainly desirable, but when they rise to such heights as they do with the building of skyscrapers, they go to amounts which are all out of proportion to fair and reasonable values for other things and place an unfair burden upon the people who, in the last analysis, must pay these excessive charges in the purchase of the things they need for daily life.

The excessive increase of land values in the center of great cities by the erection of skyscrapers when once established, can never be materially lowered because such land forms a part of the basis of credit in that city for the financing of its industries and commerce. The economic fabric of every community is largely built upon its most valuable land values, so that if permission to build high buildings is suddenly given to a community, an unhealthy land boom is likely to set in and destroy the stability of land values for credit.

Aside from the economic evil of skyscrapers, the street congestion occasioned by the intensive building of the centers of cities is one of the most serious problems with which American cities now have to deal. Frantic efforts are being made in the different cities to relieve the pressure in street traffic, but the best of the remedies adopted seem to be only temporary. One automobile company alone is producing 7,000 new cars a day, which, with the increasing intensity with which people are being crowded into the center of cities by intensive building, will cause the streets some day to become so crowded that they will be intolerable.

The providing of spaces right in the heart of high buildings where automobiles may be parked in their courts is the thing Americans are now trying to get away from—that is, the noise, smoke and smell which occur from cars under the windows of rooms which people occupy. Rooms or offices located on interior courts are

in some cases now considered more desirable than those on street frontages.

There are 200 American cities which already have passed or are in the process of passing zoning laws in connection with which there are provisions to control the erection of buildings. In nearly every one of the larger cities, there has been an effort made to reduce the height of the skyscraper. There seems to be a very general feeling all over this country that the excessively high building was a mistake, and if many of the cities had an opportunity to undo the present building condition, the allowable height of buildings would be materially reduced.

From the experience in the United States, it would seem almost impossible to restrict the building of skyscrapers if the privilege were once granted to a few favored localities. It seems most probable that anyone who has made a study of the skyscraper problem would consider the European cities fortunate in never having let down the bars to the erection of skyscrapers. The die is cast here,—American architects must go on and continue to build and develop them because the land values already established will not permit of low buildings, but all of the advantages of skyscrapers could be secured and many of their disadvantages avoided in buildings of a much lower height.

Skyscrapers Anywhere

By WILLIAM STANLEY PARKER

Dr. Behrendt's article on Skyscrapers in Germany raises in my mind principally some questions regarding the point of view with which he approaches the subject. It would seem as if the German architects viewed a high building as a desirable end in itself, sought an ideal solution of its structural problem in terms of plan and elevation, and then looked about to see where they could build one.

He refers to it as "a new and attractive problem of monumental architecture." He states that the historical character of European cities demands that "skyscrapers should be erected only on carefully chosen plots." He also adds that "the increase of land values which the erection of skyscrapers will cause, necessitates special legislative measures."

Now, to my mind a skyscraper has ceased to be, if, indeed, it ever was, a desirable type of building *per se*. It is a terrible necessity in certain centers of congested population and high land values. Except as a means of meeting these two insistent demands it is a work of sheer idiocy. Large aggregations of people under one roof are unfortunate results, never desirable ends. To seek an excuse to build a high building in the outer zone of a city, creating local congestion of use where none necessarily exists, with the need foreseen of legislation to prevent others doing likewise and to control artificially the surrounding land values, seems to me the height of folly.

One wonders if Dr. Behrendt is familiar with the downward trend of high building construction in America. As many American real estate men seem not to be entirely familiar with the undesirability of high buildings, perhaps his similar lack of perception is not to be wondered at. The lack of zest for high buildings shown by English architects is more a mark of sanity than otherwise.

The problems of traffic, housing, and other manifestations of the H. C. L. are easily traceable back to the congested centers of our large cities in which the high buildings are at once effect and cause. It were wise for architects of all countries to keep their feet on the ground and the dwellers or workers in their buildings as near it as possible.

As for the plans shown in the illustration they are ingenious geometrical patterns, but I wonder if the area devoted to the central group of elevators, stairs and corridors is economical in the proportion of the entire area so used and whether the degree of concentration does not require for safety emergency stairways at the outer ends of the wings, thus adding further to the space devoted to such service. Fig. 6 leaves me with the impression that if I were to write a caption for it I would call it "A picture of a Nude Building falling down stairs."

Architectural Credit

The question of giving architects proper credit for their work when it is illustrated or described in the columns of newspapers has been aired at not infrequent intervals. Very recently there occurred some correspondence between the editor of a large metropolitan daily and a member of the Institute. Perhaps the outcome may encourage architects all the more when they venture to chide other editors for withholding their names as the designers of buildings found to possess news value.

The correspondence follows:

To the Editor,

DEAR SIR:

It was gratifying to read in Saturday's ———— Mr. Cortissoz's admirable speech to the Architects assembled in Washington wherein you advocate giving them credit for their works, as is usually done in the case of painters and sculptors. Therefore, it was equally discouraging to note in the Real Estate section of Sunday's ———— the customary omission of the architect's name from no less than four imposing apartment house projects; the illustrations for which were evidently taken from the author's drawings.

Now it must be admitted that your paper is not the only sinner in this respect. In fact the practice is so nearly universal that there would seem to be a conspiracy among editors to suppress all allusion to the author of a work of architecture. The names of the owners, the builders, even the janitors are given due prominence; but seldom does the architect come in for any free advertising, unless, happily, he is provoked to murder.

Why is this? Can it be possible that this studied omission of any allusion to the architect is in retaliation for his failure to patronize the advertising columns? Let us hope that this hypothesis prove untenable.

Nevertheless, why not do a little missionary work among the members of your own household?

Cordially and hopefully yours,

———— ————

From the Editor,

DEAR SIR:

Your letter of May 21, about the publication of the names of architects as well as the names of builders and contractors in our real estate columns, has given us food for a good deal of thought.

We all feel that the idea is essentially sound. We agreed with Mr. Cortissoz's sentiments at Washington and arrived definitely at the conclusion that we, of course, ought to do what you suggest. Then came the question of ways and means. Investigation shows that it has been our policy to print the names of architects whenever obtainable. We now wish to go further and make a uniform rule of printing these names. We find ourselves faced, however, with the difficulty of getting the names. Architects who have been asked in the past to give their names have replied that that information must come from the builder or owner of the building project. Oftentimes the builder or owner has not had the names to give us. Therefore, we have been obliged to print the article without mentioning the architect.

We propose to increase our efforts to get these names, but we feel that we are faced with a question of professional etiquette. I should be deeply obliged if you felt free to inform me on this matter, or give me suggestions that might make it possible for us to obtain the architect's name in every case.

To the Editor,

DEAR SIR:

Receipt of your courteous letter of May 31st is acknowledged.

It was encouraging to note that the names of several architects appeared on the designs credited to them in your last Sunday's issue.

I see no reason why architects should refuse to give their names. The cuts published are usually made from their drawings on which their names appear. I have found in my own case that my name had been carefully omitted or covered. Certainly not from any request on my part. I supposed the omission was because of some advertising rule. This, if true, seems unfair.

With your permission I will submit this correspondence to the Secretary of the Institute who can better inform you as to questions of professional etiquette. Meanwhile, I doubt if you will be found fault with for crediting designs to their authors.

Faithfully yours,

———— ————

From the Editor,

DEAR SIR:

Your letter of June 8th, concerning the publication of architects' names has lain unanswered for almost ten days because our real estate editor has been feeling out the matter. He now reports that he would be delighted to have you take up the matter, as you suggest, with the Secretary of the Institute. If that official could make our path a little easier in any way, we should be delighted to hear from him.

Thank you for your suggestion and your activity in the matter.

Very truly yours,

———— ————

From Our Book Shelf

Things Oriental

A "series of pictorial postcards" is published by the British Museum. One series of 15 cards is on Chinese Art; an admirable group of typical examples of sculpture and painting, while the second series of 15, which are all on Chinese porcelain of the Ching Dynasty, are reproduced in color, and very well produced at that.

Inasmuch as the JOURNAL has assumed an honorary agency for these cards members who desire will have no difficulty in obtaining them. Of the color cards, there are also series on English porcelains, Indian paintings (Mughal School), Japanese color prints, Persian paintings, etc. Of the others without color there are series on Italian miniatures, early Florentine woodcuts, Japanese drawings (Hokusai), Early maps, German drawings, etc., etc.

R. D. K.

[NOTE—The color sets are $1.00; the plain sets 60 cents, and particulars of other sets may be had on application.]

Forty Years of Landscape Architecture[1]

The present small volume is the first of a series which, when completed, will fully cover Frederick Law Olmsted's career as a landscape architect. Starting with brief biographical notes from his birth, 1822, to his death, 1903, and followed by auto-biographical passages from letters and papers, the book will give not only a story of Frederick Law Olmsted, but the history of landscape architecture in America.

It may safely be said that no such profession was known in this country before 1850. Mr. Olmsted began as a farmer. Being an artist with an intense interest in natural beauty, his keenest interest was in the charm and convenience of his surroundings. Central Park gave him his first professional opportunity. An eminently practical man and a brilliant writer, he was able to demonstrate by his works and his writings the importance of his adopted profession, and he became the father of landscape architecture in America.

Every one of Mr. Olmsted's personal papers is intensely interesting both to the landscape architect and to the general reader. The volumes which are to follow this will be keenly looked forward to. When they have all appeared will be the proper time for a review of this work.

CHARLES A. PLATT.

The Paris Prize

The Committee on Paris Prize announces the results of the Final Competition for the 16th Paris Prize of the Society of Beaux-Arts Architects:

Jury of Awards—James Gamble Rogers, Raymond M. Hood, Joseph Howland Hunt, John M. Howells, J. Otis Post, Whitney Warren, Benjamin W. Morris, Henry Bacon, Charles A. Platt, M. B. Medary, of Philadelphia, Benno Janssen, of Pittsburgh, G. A. Lansburgh, of San Francisco, and H. Oothout Milliken, Chairman.

Awards—Placed First and First Medal: Lee Rom-

[1]Being the Professional Papers of FREDERICK LAW OLMSTED. By F. L. Olmsted and Theodore Kimball.

botis, University of Pennsylvania, Philadelphia, Pa.; Placed Second and First Medal: Harry K. Bieg, Armour Institute of Technology, Chicago, Ill.; Placed Third and Second Medal: I. Jerry Loebl, Armour Institute of Technology, Chicago, Ill.; Hors Concours: R. Banks Thomas, Sr., Atelier Hirons, New York City, N. Y.; Hors Concours: Rudolph DeGhetto, Atelier Hirons, New York City, N. Y.

The Editor's Note Book

The new setback developments in the architecture of New York City have already afforded an interesting topic for speculation. In a skyline which was growing so monotonously high there have come new vistas and outlines and some very intriguing effects. But architecture is like an army and has its hangers-on, among which there are to be noted the enterprising firm of brokers who announce, in offering space in one of the newest structures, that occupants may have light on six sides!

* * *

We have heard much about billboards on this side of the Atlantic, and, as a rule, the tendency is towards an effort to do away with them. But the Prince of Wales, in a recent speech at the Royal Academy in London had these things to say:

"Not so very long ago those dreary barricades of notices that marred the walls and waste places of our big cities were merely unsightly, and contained no pictorial art whatever. They might now be called, without exaggeration, the art galleries of the great public. Many of the greatest successes on these boardings are reproductions, the originals of which have hung in your Royal Academy, and many a man who has never given pictures a thought has had his interest in them stimulated by a casual study of a poster.

"Advertisements are now recognized as a most necessary adjunct to the business side of life; their refinement has advanced by such leaps and bounds as to justify one in calling them artistic. Their influence, if only because they bring color and decoration to an otherwise gray and monotonous street, is surely not to be despised. May I, with all deference, suggest to you that here is one possible channel for reaching and satisfying the elementary love of pictorial art which is hidden in the hearts of practically everyone?"

The revival of poster advertising in England must have had a good deal to do with the Prince's enthusiasm. The railway and omnibus posters which announce their wares to Englishmen are among the very best examples of the poster art that I have ever seen. Too much cannot be said in praise of them, and it is a matter of great regret that a score or more of them could not be finely reproduced in color for the edification of advertisers everywhere. But the English railway station is still a gruesome sight, and outdoor advertising generally, with all regard to His Royal Highness' defense, is pretty badly done. If there should follow such a general elevation of standards as has taken place with respect to the posters to which I have alluded, and that I think is what the Prince of Wales hopes, then the movement will acquire defenders without any effort whatever.

In the United States as well as in Europe, great artists have not hesitated to accept commissions from advertisers. I remember with what astonishment I came upon Liotard's "Chocolate Girl" in Dresden, many years ago when the firm of Baker had made her dainty figure everywhere a familiar acquaintance, and with what interest I learned, long after childhood's interest in soap-bubbles had vanished, that a certain Millais was the original source of my young delight. If advertising is to be done out-of-doors, or anywhere else for that matter, why not have it really done beautifully?

I noticed an editorial in *The Freeman* not long ago which reviewed the long forgotten colloquy about advertising signs on buildings. Habit brings a sense of oblivion to ugliness, else the sight of a modern city street would drive one to madness instanter. But the writer in *The Freeman* points out what he considers to be the conspicuous failure of architects to reconcile architecture with the purpose to which the building is to be put, failure to accept the frank aim of business enterprise while pretending that architecture can encompass it. I will not debate the purpose, nor whether there can be a partnership between architecture the art, and business the seeker of profits. It was ably debated in these columns by Mr. Creswell last year, but can there be any division of opinion about so plain a question as this? If the façade, the windows, and the roof of a building are to be used galore for advertising, would it not be better for the architect deliberately to accept the challenge and devise some way of reconciling the use of lettering to the façade of his creation? It seems idle to deny what is before us, and although the tendency for a certain class of the better buildings is to suppress the use of signs, the bulk of business building still struggles under such a load of rubbish that more than the architect would be necessary, I fear, if the language were to be protected as well as the building design.

There is pleasant relief from advertising hideousness here and there. Take the case of the Corn Exchange Bank in the Pennsylvania Station in New York City. Here is an obvious need for telling the passer-by that a bank is lodged in a corner of a building where it would be least expected and almost never looked for. Yet the bank in question has made itself known in a manner to win commendation from all. The architecture of the building has been respected, and the manner in which it has been done means that someone thought about the question,—someone who believed that the reconciliation of business with taste in advertising is a possible thing. I speak of the Corn Exchange Bank because I noticed it with great pleasure. It is not the only example, by any means, but it is one peculiarly worthy of the approval of architects.

C. H. W.

Obituary

Terence A. Koen

Elected to the Institute in 1912
Died at New York City, 16 May, 1923

Mr. Koen entered the office of McKim, Mead & White in 1880, and remained there for fourteen years, during

which time he rose to an important position as a member of the office force. Since 1894 he has been a member of the firm of Hoppin & Koen.

At the meeting of the New York Chapter the following resolution was adopted: "Those who came in contact with Terence Koen learned, not only to respect him for his knowledge, but also to love him for those qualities which, all too rarely, combine to form a single personality. Always considerate, always helpful, always a loyal comrade, Terence Koen endeared himself to his confreres by these and other qualities on which friendship thrives. He was an honor to the profession of architecture, and a man greatly beloved by his friends.

"WHEREAS, The profession of architecture has sustained a distinct loss by reason of the death of Terence Koen, and many of us have lost a dear friend, now, therefore, be it resolved, that the secretary of the New York Chapter of the American Institute of Architects be requested to express the sympathy of the Chapter to his family and that this resolution be spread upon the minutes of the meeting."

James W. McLaughlin

Elected to the Institute as a Fellow in 1870
Died at New York City, 4 March, 1923

James W. McLaughlin was born at Cincinnati, Ohio, 1 November, 1834. He attended the Joseph Herron Academy, a private school in Cincinnati, and later entered the office of Mr. Hamilton, Architect, in about 1853. In 1858 he began to practice architecture in Cincinnati.

On 10 January, 1870, Mr. McLaughlin called a meeting of the architects of Cincinnati to organize the Cincinnati Chapter of the American Institute of Architects. He was chairman of this meeting at which the organization was perfected, and was elected Vice-President of the Chapter, in which capacity he served until 1878, when he was elected President, serving until 1882, when he was again elected Vice-President, serving until 1884. He was elected President in 1889, serving until 1893, and was Vice-President in 1896 and 1897. He also was several times elected a Director of the American Institute of Architects.

Mr. McLaughlin stood very high in his profession, and was highly esteemed by his fellow members for his ability, his congenial spirit and lovable character. He was always ready to give such assistance to his fellow practitioners as was in his power. He practised his profession in Cincinnati, in a most highly ethical manner, until seven years before his death, during which time he lived in New York City with his daughters. His remains were brought to Cincinnati and buried in Spring Grove Cemetery.

Among the principal work done by him are the following buildings:

Cincinnati Art Museum, Cincinnati Art School, Public Library, Court House, Widows' Home, Children's Home, First Unitarian Church, Masonic Hall, Zoological Society Buildings, Spring Grove Cemetery Offices, Cincinnati Gas Company's Building, The John Shillito Company's Store, Johnston Building, Wiggins Building, Rawson Building; Public Library, Northampton, Mass.; Hotel Ruffner, Charleston, W. Va.; and residences for Mrs. John Shillito, W. S. Groesbeck, John Kilgour, John L. Stettinius, L. B. Harrison, Mrs. T. T. Haydock, Chas. Fleischmann, Henry H. Vail, Sol. P. Kineon, Frank C. Tullidge, Col. L. C. Weir, Harry L. Laws, Herman Goepper, I. J. Friedlander, A. Hickenlooper, Cincinnati; W. R. Allen, Pittsfield, Mass.; Thomas C. Gaylord, Louisville, Ky.; J. B. Tytus, Middletown, Ohio; Joseph Weil, Columbus, Ohio; Mrs. Maynard French, Glendale, Ohio.

G. W. D.

Leif Jenssen

Elected to the Institute in 1919
Died at Duluth, Minnesota, 4 August, 1923
(Further notice later)

Institute Business

The Proceedings of the Fifty-fifth Convention

We are asked by the Executive Secretary to announce to all librarians that copies of the Proceedings of the last Convention of the Institute may be had without charge by sending a request to the Executive Secretary of the A. I. A., the Octagon House, Washington, D. C.

Institute Membership

Members are again reminded that at the meeting of the Board of Directors in May it was ordered that in future the signatures of three Institute members will be required on every application for Institute membership, even though unanimous endorsement of the candidate has been given by the Chapter. The ruling was made to meet conditions in Chapters having extensive territory.

Fellowships

At the last convention the following members were elected to Fellowship:

EDWIN BERGSTROM, Los Angeles, California.
PETER BRUST, Milwaukee, Wisconsin.
CHARLES COLLENS, Boston, Massachusetts.
ERNEST COXHEAD, San Francisco, California.
JOHN W. CROSS, New York City, New York.
KIRTLAND CUTTER, Spokane, Washington.
CHARLES A. FAVROT, New Orleans, Louisiana.
EDWIN S. GORDON, Rochester, New York.
HERBERT M. GREENE, Dallas, Texas.
ALBERT L. HARRIS, Washington, D. C.
WALLIS E. HOWE, Providence, Rhode Island.
LOUIS LA BEAUME, St. Louis, Missouri.
ALEXANDER MACKINTOSH, New York City, New York.
WILLIAM C. NOLAND, Richmond, Virginia.
JOSIAS PENNINGTON, Baltimore, Maryland.
JOSEPH EVANS SPERRY, Baltimore, Maryland.
EDWARD F. STEVENS, Boston, Massachusetts.
THOMAS E. TALLMADGE, Chicago, Illinois.
JOHN V. VAN PELT, New York City, New York.
F. R. WALKER, Cleveland, Ohio.

Jurisdictional Awards

Resolved, That the Secretary be, and hereby is, instructed to print in the JOURNAL and all other communications of the Institute to its members respecting awards of the National Board for Jurisdictional Awards, or any obligations of the Institute thereto or thereunder, the following notice, which shall always be printed in conjunction with said notice:

The Awards of the National Board for Jurisdictional Awards shall apply only to those members of the Institute in those communities where building operations are carried on under definite agreements between organized labor and organized groups of employers, establishing wages and conditions of employment, and shall not apply in localities where such agreements are not in force.

"*Whereas,* The Preamble to the Constitution of the National Board for Jurisdictional Awards states that its provisions are "intended to operate between Union Workmen and the Employers thereof," and

Whereas, The Board of Directors of the American Institute of Architects finds that uncertainty as to the meaning of this clause has caused many difficulties, consequent on the varying conditions in the territories of the 52 Chapters which constitute the Institute, and that it is therefore necessary to define this statement.

Resolved, That the Board of Directors interprets the preamble to the Constitution of the National Board for Jurisdictional Awards to mean that the awards shall apply to Union Workers and the Employers thereof in those communities where building operations are carried on under definite agreements between organized labor and organized groups of employers, establishing wages and conditions of employment, and that the awards are not binding in localities where such agreements are not in force. And be it further

Resolved, That the Secretary notify the members of the Institute that their obligations are to be governed by the above interpretation and send a copy of this action for record to the National Board for Jurisdictional Awards."

Decisions Rendered by the National Board for Jurisdictional Awards in the Building Industry

E. J. RUSSELL, *Chairman*
American Institute of Architects

R. P. MILLER, Federated American Engineering Societies

COL. J. R. WIGGINS, F. J. C. DRESSER } Associated General Contractors of America

E. M. CRAIG, Nat'l Assn. Bldg. Trades Employers

THOS. R. PREECE, JOHN COEFIELD } Building Trades Department, A. F. of L.

WM. J. SPENCER, *Secretary*
501 A. F. of L. Building, Washington, D. C.

Air Coolers, Air Washers and Blowers, Consisting of the Assembling of Sheet Metal and Pipe Fitting

[Subject of dispute between the Amalgamated Sheet Metal Workers' International Alliance and the United Association of Plumbers and Steam Fitters.]

Decision Rendered March 11, 1920

The following agreement between the Amalgamated Sheet Metal Workers' International Alliance and the United Association of Plumbers and Steam Fitters was confirmed:

September 9, 1918.

The undersigned committee, appointed by the general Presidents of their respective International Organizations; namely, the United Association of Plumbers, Steam Fitters and Steam Fitters' Helpers, and the Amalgamated Sheet Metal Workers' International Alliance, held joint conferences in the City of New York, beginning September 5, 1918, in an endeavor to arrive at an agreement concerning air washers, fans, blowers, the housing of same, and the pipe fitting on same.

After lengthy meetings participated by all of the undersigned, representing the Joint Conference Committee of both International Unions, the following has been agreed to:

Section 1. That all sheet metal work of No. 10 gauge, or lighter, when used on air washers, fans, blowers or on the housing of same, shall be recognized as being the work of the members of the Amalgamated Sheet Metal Workers' International Alliance.

Section 2. That all pipe fitting in connection with the above first section shall be recognized as being the work of the steam fitters, members of the United Association of Journeymen Plumbers, Steam Fitters and Steam Fitters' Helpers.

Section 3. It being thoroughly understood by all of the undersigned that all the assembling and erecting of the work as defined in Section One, shall be the work of the members of the Sheet Metal Workers' International Alliance, excepting pipe fitting of all kinds, which shall be the work of the steam fitters and steam fitters' helpers of the United Association.

Section 4. This agreement shall become effective and in full operation for all parties concerned beginning November 1, 1918.

Signed for Sheet Metal Workers this 9th day of September, 1918: JAMES LENNON, Gen. Org., R. PATTISON, Chm., W. M. O'BRIEN, Secy., WM. H. LYONS, THOS. WALSH, EDW. P. O'NEIL.

Signed for United Association: E. W. LEONARD, Gen. Org., CHARLES M. RAU, RICHARD P. WALSH, A. P. JOHNSON, LEO A. MURPHY.

Low Pressure Heat

[Subject of dispute between the United Association of Plumbers and Steam Fitters and the International Union of Steam Engineers in the matter of maintaining temporary heat while structure is in course of construction.]

Decision Rendered March 11, 1920

In the matter of the controversy between the engineer and steam fitter on the question of low pressure heat during completion of the heating system, jurisdiction shall rest with the steam fitters until the initial test is completed, immediately after which time, whenever necessary to maintain heat, a stationary engineer shall be employed either by the contractor or the owner.

Rehearing—Decision Rendered August 2, 1923.

In the matter of the controversy between the Engineers and Steam Fitters on the question of low pressure heat during the completion of the heating system while the building is under construction, jurisdiction shall rest with the Steam Fitters until the general test has been made and the work accepted by the owner or his agent.

Pipe Railing or Guards for Enclosures, Stairways, Hatches, Etc.

[Subject of dispute between the Bridge and Structural Iron Workers' International Association and the United Association of Plumbers and Steam Fitters. Claimed by the Iron Workers entirely except when not used as a conduit for fluids or vapors; claimed by Plumbers and Steam Fitters when of standard-sized cut and threaded pipe.]

Decision Rendered March 11, 1920

Pipe railing consisting of standard-sized cut and threaded pipe, not used in connection with structural or ornamental iron work, is awarded to the United Association of Plumbers and Steam Fitters.

Interpretation Rendered September 15, 1920

"Iron pipe railing consisting of a preponderance of slip-joints made rigid with or without set-screws, pinions or rivets, supported by a threaded joint and flange at base or wall, is the work of the Iron Workers. Where, however, the preponderance of joints is of standard-sized cut and threaded iron pipe, it belongs to the Plumbers and Steam Fitters."

Re-enforced Concrete, Cement and Floor Construction

[Subject of dispute between the Bridge and Structural Iron Workers' International Association and the Wood, Wire and Metal Lathers' International Union.]

Decision Rendered March 11, 1920

In the matter of the controversey between the Iron Workers and Lathers over re-enforced concrete construction, it is decided that all iron and steel used for re-enforcement in re-enforced concrete, cement and floor construction be awarded to the Iron Workers.

In such cities or localities as are covered by existing agreements with employers awarding Lathers control over re-enforced concrete construction, these agreements are to be maintained inviolate until the date of their expiration, after which this decision shall prevail.

Interpretation Rendered December 4, 1920

In the interpretation of this Board's decision of March 11, 1920, in the matter of the controversy between the Iron Workers and Lathers over re-enforced concrete construction, it is not to be understood as abrogating, setting aside or in any way altering the decision of the Rochester Convention of the Building Trades Department, November 29, 1912, awarding jurisdiction over Hy-rib Lath to the Wood, Wire and Metal Lathers' International Union, and it is to be understood that the placing of Hy-rib Lath or any ribbed metal lath, however it may be used, comes within the jurisdiction of the Wood, Wire and Metal Lathers' International Union.

Vitrolite and Similar Opaque Glass

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union and the Brotherhood of Painters, Decorators and Paperhangers.]

Decision Rendered March 11, 1920

That in the matter of the controversy between the Painters and Bricklayers on the subject herewith referred to, jurisdiction over the setting of vitrolite and similar opaque glass is awarded to the Bricklayers, Masons and Plasterers' International Union.

Vitrolite and Similar Opaque Glass (Rehearing)

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union and the Brotherhood of Painters, Decorators and Paperhangers.]

Decision Rendered May 26, 1923

It is the opinion of the Board that the foregoing decision of March 11, 1920, is intended to convey to the Bricklayers, Masons and Plasterers' International Union all counters and lavatories constructed of vitrolite or carrara glass and such glass when used in mural decorations on buildings in place of marble or other stone or used in conjunction with marble or other stone as panels on counters.

It is the further opinion of the Board that the foregoing decision is intended to convey all vitrolite, opalite, white opal and other opaque glass installed on false work, furring strips, walls, ceilings, partitions or columns, secured with screw rosettes, molding, putty, expansion, toggle bolts or screws to the Brotherhood of Painters, Decorators and Paperhangers of America.

The agreement of December 5, 1910, which was concurred in by the Board of Awards on July 12, 1922, remains in effect, and any disputes that may arise in connection with the subject of the agreement with the Board's decisions shall be adjusted in accordance with the provisions contained in Sections 3 and 4 of the agreement.

Cutting Chases or Channels in Brick, Tile, Masonry, Etc.

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union and the International Brotherhood of Electrical Workers.]

Decision Rendered March 11, 1920

That in the matter of the controversy between the Bricklayers and Electrical Workers concerning the question of cutting grooves, channels, chases, etc., the Bricklayers are awarded jurisdiction over the work, except when channels do not exceed two inches by two inches in size or require labor not to exceed eight hours continuous time in which case the award is in favor of the Electrical Workers.

NOTE: This decision does not contemplate the channelling or cutting of granite or hard stone.

Asbestos Plaster for Boiler Rooms, Etc.

[Subject of dispute between the Operative Plasterers and Cement Finishers' International Association and the International Association of Heat and Frost Insulators and Asbestos Workers.]

Decision Rendered April 28, 1920

In the dispute between the Asbestos Workers and Plasterers on the matter of plastering boiler rooms, etc., it is decided that the insulation and finishing coat on ceilings with asbestos and other insulating material, where the ground work has been prepared and installed by the asbestos worker, shall, including the application of insulating material on boilers, tanks, vats, etc., be awarded to the asbestos workers.

Asbestos Shingles, Prepared Paper Roofing, Asphalt Roll Roofing, Shingles and Strip Shingles

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association.]

Decision Rendered April 28, 1920

On the question in controversy between the Roofers and Carpenters on the subjects contained in the title, it is decided as follows:

Asbestos Shingles, Prepared Paper Roofing, Asphalt Roll Roofing } awarded to the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association.

Asphalt Shingles, Strip Shingles } awarded to the United Brotherhood of Carpenters and Joiners.

Bestwall, When Applied as a Substitute for Lath and Plaster

[Subject of dispute between the United Brotherhood of Carpenters and Joiners, Operative Plasterers and Cement Finishers' International Association and International Union of Wood, Wire and Metal Lathers.]

Decision Rendered April 28, 1920

In the matter of material known as Bestwall, forming

a contention between the Carpenters, Plasterers and Lathers, jurisdiction shall rest with the Carpenters where material is paneled or used as sheathing; when cut, fitted and pointed, the Plasterers are recognized to have jurisdiction.

Erection of Scaffolds as Applied to Building Construction

[Subject of dispute between the International Hod Carriers, Building and Common Laborers' Union, United Brotherhood of Carpenters and Joiners, Operative Plasterers and Cement Finishers' International Association and Bricklayers, Masons and Plasterers' International Union.]

Decision Rendered April 28, 1920

In the matter of the dispute between the Laborers, Bricklayers, Plasterers and Carpenters over the erection of scaffolds as applied to building construction, it is agreed that the erection and removal of all scaffolds including trestles and horses used primarily by Lathers, Plasterers, Bricklayers and Masons shall be done by the Mechanics and Laborers in these trades as directed by the employer.

Self-supporting scaffolds over fourteen feet in height or any special designed scaffold or those built for special purposes shall be built by the Carpenters.

The making of horses and trestles other than temporary is the work of the Carpenter.

Light Iron Furring, Brackets, Clips, Hangers, Corner Guards, Beads and Metallic Lath

[Subject of dispute between the International Union of Wood, Wire and Metal Lathers and the International Association of Bridge and Structural Iron Workers.]

[Award of the Denver Convention, Building Trades Department, A. F. of L., adopted November, 1908. See printed proceedings, pages 69 to 71 inclusive.]

Decision Rendered April 28, 1920

In the matter of dispute between the International Union of Wood, Wire and Metal Lathers and the International Association of Bridge and Structional Iron Workers referred to in the foregoing title the following award is concurred in:

"After going into an extended hearing of the jurisdiction claims of both organizations, your committee recommends that the erection and installation of all light iron work, such as light iron furring, brackets, clips, hangers, steel corner guards or beads,* and metallic lathing of all descriptions, belongs solely to the lather.

"This does not give the right, however, to the lathers to install or erect any other iron work than as herein specified and outlined.

"This decision is based in conformity with the agreement entered into by the national officers of both organizations and endorsed by the Kansas City Convention of Structural Iron Workers and concurred in by the American Federation of Labor."

In supplement of the foregoing decision the Rochester Convention of the Building Trades Department, November 29, 1912, awarded jurisdiction over Hy-rib lath to the Wood, Wire and Metal Lathers' International Union.

Metallic Corner Beads When Set in Plastic Material

[Subject of dispute between the Operative Plasterers and Cement Finishers' International Association and the Wood, Wire and Metal Lathers' International Union.]

Decision Rendered March 11, 1920

In the matter of the controversy between the Plasterers and Lathers on the question of the adherence of corner beads by plastic material, it is the opinion of the Board that deserved consideration was not given the subject when the previous decision was reached. It is, therefore, agreed that the Plasterers are awarded jurisdiction over sticking with plastic material metallic corner beads.

* Note following decision.

Acetylene and Electric Welding

[Subject of dispute between the trades named in the following memorandum.]

Decision Rendered April 28, 1920

In the matter of the dispute referred to in the foregoing title, as approved by the Philadelphia Convention of the Building Trades Department, A. F. of L., November, 1914 (see printed proceedings, page 99), the following agreement is concurred in:

"Representatives of the Electrical Workers, Sheet Metal Workers, Iron Workers, Plumbers and Steam Fitters, and Machinists mutually agreed to the following decision:

"Each trade to have jurisdiction over all acetylene and electric welding when such process is used to perform the work of their respective trades."

Bronzing and Painting of Radiators and Pipe Connections

[Subject of dispute between the Brotherhood of Painters, Decorators and Paperhangers and the United Association of Plumbers and Steam Fitters.]

[Award of Rochester Convention, Building Trades Department, A. F. of L., adopted November 29, 1912. See page 141, printed proceedings.]

Decision Rendered April 28, 1920

In the matter of the subject referred to in the foregoing title, the following award is concurred in:

Resolved, That the United Association of Plumbers and Steam Fitters be and is instructed to require that its affiliated unions desist from further trespass upon the jurisdiction of the Brotherhood of Painters, Decorators and Paperhangers of America, and when and where necessary to notify their employers that neither journeymen nor helpers will be permitted to do this work.

Cork Tiling, Laying or Setting of (to Apply to Finished Floor Surfaces Only)

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the Bricklayers, Masons and Plasterers' International Union.]

Decision Rendered April 28, 1920

In the matter of the dispute referred to in the foregoing title, the following agreement is concurred in:

Agreement entered into this 14th day of October, 1913, by and between representatives of the United Brotherhood of Carpenters and Joiners, and representatives of Bricklayers, Masons and Plasterers' International Union.

Jurisdiction is hereby conceded the Bricklayers, Masons and Plasterers' International Union to the laying or setting of all cork tiling when laid or set in any composition of sand and Portland cement.

Jurisdiction is hereby conceded the United Brotherhood of Carpenters and Joiners to the laying or setting of all cork tiling when laid or set in any composition of glue or when nails or brads are used in laying above referred to cork tiling.

Application of Damp-Resisting Preparations and Waterproofing

[Subject of dispute between United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association, and the Brotherhood of Painters, Decorators and Paperhangers.]

Decision Rendered April 28, 1920

In the matter of dispute referred to in the foregoing title, the following agreement is concurred in:

Agreement entered into by and between the Brotherhood of Painters, Decorators and Paperhangers of America and the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association.

First. That the painters do not claim the right to apply any of the material claimed by the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association, except such material as is applied by a brush that is ordinarily used by the painters in applying the materials covered in their jurisdiction.

Second. That the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association does not claim the right to apply any of the material in dispute except when applied by or with a three-knot long-handled brush, mop or swab, and spray system employed therein.

Marble and Slate Partitions, Backs and Floor Slabs for Urinal Stalls, Closets and Showers, Setting of

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union and the United Associatoin of Plumbers and Steam Fitters.]

[Award of Rochester Convention, Building Trades Department, A. F. of L., adopted November 28, 1912. See page 132, printed proceedings. Award of Buffalo Convention, November 9, 1917. See page 92, printed proceedings.]

Decision Rendered April 28, 1920

In the matter of the subject referred to in the foregoing title, the following award is concurred in:

Resolved, That the setting of floor slabs, backs, partitions of urinal stalls, closets and shower baths properly belong to the Bricklayers, Masons and Plasterers' International Union.

The foregoing decision does not concede to the Bricklayers the right to install marble work that is connected with the water supply or sewer or water-tight work regularly catalogued as plumbing fixtures.

Muslin and Canvas for Decorative Purposes, Tacking of

[Subject of dispute between the Brotherhood of Painters, Decorators and Paperhangers and the I. A. Heat and Frost Insulators and Asbestos Workers.]

[Award of Buffalo Convention, Building Trades Department, A. F. of L., adopted November 10, 1917. See page 108, printed proceedings.]

Decision Rendered April 28, 1920

In the matter of the subject referred to in the foregoing title, the following award is concurred in:

Resolved, That this convention notify and instruct the officers of the Asbestos Workers' International Union that the tacking of all muslin and canvas for decorative purposes is the jurisdiction of the Brotherhood of Painters and that they instruct their members to refrain from doing any of this work.

Pile Driving Machinery and Engines, Operation of

[Award of Buffalo Convention, Building Trades Department, A. F. of L., adopted November, 1917. See pages 59 and 105, printed proceedings.]

Decision Rendered April 28, 1920

In the matter of the subject referred to in the foregoing title, the following award is concurred in:

Such workmen as are employed in the operation of engines or machinery in connection with a pile driver come under the jurisdiction of the International Union of Steam Engineers.

Sheet Metal Glazing for Sash, Frames, Doors, Skylights, Etc.

[Subject of dispute between the Brotherhood of Painters, Decorators and Paperhangers and Amalgamated Sheet Metal Workers' International Alliance.]

Decision Rendered April 28, 1920

In the matter of dispute referred to in the foregoing title the following agreement is concurred in:

Agreement entered into by and between the General Executive Board of the Brotherhood of Painters, Decorators and Paperhangers of America, and the Amalgamated Sheet Metal Workers' International Alliance, shall take effect December 1, 1910, and remain in force until amended, revised or changed, at a meeting between the representatives of both organizations called for this purpose.

Section 1. It is agreed by both parties to this agreement that all glass set in sheet metal sash, frames, doors, or skylights, shall be set by members of the Brotherhood of Painters, Decorators and Paperhangers of America, according to their claim of jurisdiction granted by the convention of the Building Trades Department, A. F. of L., at St. Louis, December, 1910; and that all sheet metal work on sheet metal sash, frames, doors, or skylights shall be done by the members of the Amalgamated Sheet Metal Workers' International Alliance.

Section 2. In localities where differences now exist or may arise in the future, such differences shall be adjusted by a committee appointed by and representing the district councils or local unions of both organizations in that locality. Should this committee be unable to agree, a representative of the General Executive Board of each organization shall be called in to assist in the adjustment.

Section 3. It is also agreed that the national officers of both organizations where local unions fail to agree shall insist that this agreement be carried out by affiliated unions.

Slate Treads When Set on Iron Stair Case

[Subject of dispute between Bricklayers, Masons and Plasterers' International Union, and the International Association of Bridge and Structural Iron Workers.]

Decision Rendered April 28, 1920

In the matter of the subject referred to in the foregoing title, the following award is concurred in:

Slate treads on iron stairs having provoked a dispute in jurisdiction between the organizations above named, was submitted to the Executive Council November 29, 1909. The action taken follows:

The Executive Council of the Building Trades Department on being called upon for a decision awarded the work in question (slate treads) to the Bricklayers, Masons and Plasterers' International Union.

Unskilled Labor, With Special Reference to the Loading and Unloading of Material as Applied to Re-enforced Concrete Construction

[Subject of dispute between the International Hod Carriers, Building and Common Laborers' Union and International Association of Bridge and Structural Iron Workers.]

Decision Rendered August 2, 1920

It is the decision of the Board that the loading, unloading, carrying and handling of all rods and material for use in re-enforced concrete construction shall be done by the laborers under the supervision of such person as the employer may designate. The hoisting of rods, except when a derrick or outrigger is used, shall be done by laborers—this decision to apply only to the character of work stipulated herein. In such localities where existing agreements provide otherwise, this decision is to become effective at the expiration thereof.

Defects in Concrete Caused by Leakage, Bulging, Sagging, Etc., Through Defective or Shifting Forms

[Subject of dispute between the Operative Plasterers and Cement Finishers' International Association and the International Hod Carriers, Building and Common Laborers' Union.]

Decision Rendered August 2, 1920

Where finishing tools are not used or required the work shall be done by the laborer.

The filling of voids and other work requiring patching, where finishing tools are used and required, shall be done by the cement finisher.

Setting and Alignment of Tile and Porcelain Bathroom Accessories

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union and the United Association of Plumbers and Steam Fitters.]

Decision Rendered December 4, 1920

In the matter of the controversy between the Tile Layers and Plumbers over Setting and Alignment of Tile and Porcelain Bathroom Accessories, it is decided that all bath and toilet room accessories made of clay products, built in tile-faced walls, shall be the work of the tile setter.

Metal Floor Domes

[Subject of dispute between the Amalgamated Sheet Metal Workers' International Alliance, the International Union of Wood, Wire and Metal Lathers and the United Brotherhood of Carpenters and Joiners.]

Decision Rendered December 4, 1920

In the matter of the controversy between the Sheet Metal Workers, Lathers and Carpenters over metal floor domes, it is decided that the placing of metal floor domes, whether temporary or permanent, whenever supported by wood props or other wood supports and used as forms for concrete construction, come within the jurisdiction of the Carpenters.

Jurisdiction Over Foreman on Interior Concrete Columns, Foundations for Engine and Machinery Beds

[Subject of dispute between the Bricklayers, Masons and Plasterers' International Union, International Hod Carriers, Building and Common Laborers' Union and the Operative Plasterers and Cement Finishers' International Association.]

Decision Rendered December 4, 1920

In the matter of the jurisdiction over Foremen on Interior Concrete Columns, Foundations for Engine and Machinery Beds as contested by the Bricklayers, Hod Carriers and Plasterers, it is the decision of the Board that the work shall be done by the Laborers under the supervision of such skilled workmen as the employers may designate.

Electrical Work on Elevators (Rehearing)

[Subject of dispute between the International Brotherhood of Electrical Workers and the International Union of Elevator Constructors.]

Decision Rendered December 4, 1920

In the matter of the dispute between the Elevator Constructors and the Electrical Workers on the question of all electrical work on elevators, it is agreed that the electrical work involved in the installation of signal systems, fans, telephones, electric light fixtures and illuminated thresholds and electrical interlocking devices except on automatic elevators, and feed wires to the controller, is awarded to the Electrical Workers.

Bishopric Board, When Applied as a Substitute for Lath and Sheathing

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the International Union of Wood, Wire and Metal Lathers.]

Decision Rendered December 4, 1920

In the matter of the dispute over the installation of Bishopric Board when applied as a substitute for lath, it is the decision of the Board that the work shall be done by the Lathers; where the same is used for sheathing it shall be the work of the Carpenters.

Flaxlinum Keyboard and Insulation

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the International Union of Wood, Wire and Metal Lathers.]

Decision Rendered December 4, 1920

In the matter of the dispute over the installation of Flaxlinum Keyboard and Insulation, it is the decision of the Board that when the same is used as a substitute for lath or when any plastic material is to be applied, the work shall be done by the Lathers; when Flaxlinum is used as insulation or sheathing it shall be the work of the Carpenters.

Hollow Metal Doors and Trim

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the Amalgamated Sheet Metal Workers' International Alliance.]

Decision Rendered December 4, 1920

In the matter of the controversy between the Sheet Metal Workers and Carpenters over Hollow Metal Doors and Trim, it is decided that the hanging of such doors, except sliding doors, the installation of the door frames, the placing of the trim around door or other openings and the placing of all other metal trim, is the work of the Sheet Metal Workers whenever the metal is of No. 10 gauge or lighter.

Decision Rendered March 12, 1921

In the matter of the controversy between the International Association of Bridge and Structural Iron Workers and the Amalgamated Sheet Metal Workers' International Alliance relative to Hollow Metal Doors and Trim, it is decided that the erection of hollow metal doors, made entirely of No. 10 gauge metal or lighter, except for local re-enforcement, and the installation of the door frames and trim in direct connection with such doors is the work of the Sheet Metal Workers; except that in the case of sliding doors, street entrance and vestibule doors, elevator, shipping room and freight doors, and doors used exclusively for fire purposes, the work is that of the Iron Workers. Kalamein or other wood-core doors are not covered by this decision.

METAL PARTITIONS

The erection of metal partitions of No. 10 gauge metal or lighter, unless the structural framing of such partitions consists of rolled shapes or drawn tubing, is the work of the Sheet Metal Workers. In other cases it is the work of the Iron Workers.

Hollow Sheet Metal Window Frames and Sash

[Subject of dispute between the United Brotherhood of Carpenters and Joiners and the Amalgamated Sheet Metal Workers' International Alliance.]

Decision Rendered December 4, 1920

In the matter of the controversy between the Sheet Metal Workers and the Carpenters over Hollow Sheet Metal Window Frames and Sash, it is decided that the setting of hollow mteal window frames and the hanging of hollow metal sash, when such frames and sash are made of No. 10 gauge metal or lighter, is the work of the Sheet Metal Workers.

Decision Rendered March 12, 1921

In the matter of the controversy between the Amalgamated Sheet Metal Workers' International Alliance and International Association of Bridge and Structural Iron Workers

over Hollow Sheet Metal Window Frames and Sash, it is decided that the setting of hollow metal window frames and the hanging of hollow metal sash, when such frames and sash are made of No. 10 gauge metal or lighter, is the work of the Sheet Metal Workers. The Campbell Window and Sash not being of hollow metal, its erection is awarded to the Iron Workers.

Metal Forms for Concrete Columns

[Subject of dispute between the United Brotherhood of Carpenters and Joiners, Amalgamated Sheet Metal Workers' International Alliance and the International Association of Bridge and Structural Iron Workers.]

Decision Rendered December 4, 1920

In the matter of the controversy between the Sheet Metal Workers, Carpenters and Iron Workers over metal forms for concrete columns, it is decided that the setting up of such forms of No. 10 gauge metal or lighter is the work of the Carpenters, and when heavier than No. 10 gauge it is the work of the Iron Workers.

School and Theatre Seats, Setting of

[Subject of dispute between the Amalgamated Sheet Metal Workers' International Alliance, United Brotherhood of Carpenters and Joiners and International Association of Bridge and Structural Iron Workers.]

Decision Rendered March 12, 1921

In the matter of the controversy between the Amalgamated Sheet Metal Workers' International Alliance, United Brotherhood of Carpenters and Joiners and International Association of Bridge and Structural Iron Workers relative to the setting of school and theater seats, it is decided that the work in question be awarded to the Carpenters.

Sheet Metal Hoppers and Spouts in Grain Elevators

[Subject of dispute between the Amalgamated Sheet Metal Workers' International Alliance, International Association of Bridge and Structural Iron Workers and United Brotherhood of Carpenters and Joiners.]

Decision Rendered February 7, 1922

In the matter of the dispute between the Amalgamated Sheet Metal Workers' International Alliance, International Association of Bridge and Structural Iron Workers and United Brotherhood of Carpenters and Joiners referred to in the foregoing title, it is decided that all metal work relating to Hoppers and Spouts in Grain Elevators when made of ten-gauge or lighter metal, including reinforcement of light iron, cold riveted or bolted, be awarded to the Amalgamated Sheet Metal Workers' International Alliance; when heavier than ten-gauge the work is awarded to the International Association of Bridge and Structural Iron Workers.

Hoisting, Lowering and Placing of Elevator Machinery

[Subject of dispute between the Elevator Constructors' International Union and the International Association of Bridge and Structural Iron Workers.]

Decision Rendered February 7, 1922

In the matter of the dispute between the Elevator Constructors' International Union and the International Association of Bridge and Structural Iron Workers referred to in the foregoing title, it is decided that the Elevator Constructors' International Union be awarded the hoisting, lowering and placing of elevator machinery.

Glazing as Hereinafter Described

[Agreement for avoidance of dispute between Brotherhood of Painters, Decorators and Paperhangers and Bricklayers, Masons and Plasterers' International Union as endorsed by Building Trades Department, A. F. of L.]

Decision Rendered July 12, 1922

In the matter of the subject referred to in the foregoing title, it is the decision of the Board that the following agreement be concurred in:

Agreement entered into by and between the General Executive Board of the Brotherhood of Painters, Decorators and Paperhangers of America, and the General Executive Board of the Bricklayers, Masons and Plasterers' International Union shall take effect December 5, 1910, and remain in force until amended, revised or changed at a meeting between the representatives of both organizations called for this purpose.

Section 1. It is agreed by both parties to this agreement that all plate and window glass, mirrors, beveled plate, rough, ribbed, wire, figured, colored or art glass set in sash, frames, doors, or skylights, constructed of wood, sheet metal, iron, stone, or other material and set with putty or moulding, shall be set by the members of the Brotherhood of Painters, Decorators and Paperhangers of America, and that where glass is used as a substitute for ceramic, mosaic, or encaustic tile, and set on floors, walls and ceilings in mortar, cement or other plastic material used to secure such tile in position, shall be set by members of the Bricklayers, Masons and Plasterers' International Union, when cut to size and shape for setting. It is further agreed by the Bricklayers, Masons and Plasterers' International Union that all glass delivered on jobs in stock sheets shall be cut to the required size by a member of the Brotherhood of Painters, Decorators and Paperhangers of America.

Section 2. It is agreed by both parties to this agreement that all plate and window glass, mirrors, beveled plate, rough, ribbed, wire, figured, colored, or art glass set in sash, frames, doors, or skylights, constructed of wood, sheet metal, iron, stone, or other material and set with putty or moulding, shall be set by the members of the Brotherhood of Painters, Decorators and Paperhangers of America, and that where glass is used as a substitute for marble in interior finish or decoration, and is carved, cut, polished or rubbed, shall be set by members of the Bricklayers, Masons and Plasterers' International Union.

Section 3. Should any differences arise regarding the work as covered by this agreement, a committee appointed by and representing the district council or local union of each organization in that locality, shall meet and adjust such differences. Should the committees of the local unions fail to agree, an executive officer of each international union shall be requested to attend and assist in the adjustment.

Section 4. It is further agreed that the national officers of both organizations shall insist that all agreements entered into shall be carried out by affiliated unions.

Agreement for Avoidance of Dispute Between United Slate, Tile and Composition Roofers and Amalgamated Sheet Metal Workers' International Alliance

[Endorsed by Seattle Convention, Building Trades Department, November, 1913.]

Decision Rendered July 12, 1922

In the matter of the subject referred to in the foregoing title, it is the decision of the Board that the following agreement be concurred in:

Upon that portion of the report of the Executive Council under the above caption the committee reported as follows:

"The representatives of the I. A. A. Sheet Metal Workers and the United Slate, Tile and Composition Roofers appeared before your committee and requested that they be given an opportunity to reach an agreement. The request was granted and the following represents the agreement reached by the trades in interest:

"This agreement made and entered into at Atlantic City, N. J., July 25, 1913, by and between the Amalgamated Sheet Metal Workers' International Alliance, party of the first part, and the United Slate, Tile and Composition Roofers, party of the second part, in pursuance of correspondence and action thereon as found on page 76 of the report of the Proceedings of the Sixth Annual Convention of the Building Trades Department whereby the party of the first part agrees to cause its affiliated local unions and their members to respect and observe the trade jurisdiction of the party of the second part as approved by the Building Trades Department of the American Federation of Labor, and refrain from doing any work granted to the said party of the second part in the aforesaid jurisdiction in all towns and localities where the party of the second part has a duly chartered local union.

"The party of the second part agrees to cause all its local unions and their members to observe and respect the jurisdiction of the party of the first part as established and approved by the Building Trades Department of the American Federation of Labor."

Operation of Elevators for Hoisting Material

[Decision St. Louis Convention, Building Trades Department, A. F. of L., adopted December, 1910. See printed proceedings, page 128.]

Decision Rendered July 12, 1922

In the matter of the subject referred to in the foregoing title, the following decision is concurred in:

The operation of elevators of all kinds when used for hoisting any material used in the construction of buildings is hereby conceded to the hoisting engineers, affiliated with the International Union of Steam Engineers.

Corrugated Sheeting

[Subject of dispute between International Association of Bridge and Structural Iron Workers and Amalgamated Sheet Metal Workers' International Alliance.]

Decision Rendered May 26, 1923

The erection of corrugated metal sheeting on steel frames construction when the sheets are simply end and side lapped is the work of the Iron Workers; the erection of all other corrugated metal sheeting of No. 10 gauge or lighter is the work of the Sheet Metal Workers.

Derricks, Erection and Handling for Setting Stone

[Subject of dispute between Bricklayers, Masons and Plasterers' International Union and International Association of Bridge and Structural Iron Workers.]

Decision Rendered May 26, 1923

The stone setter shall have sole jurisdiction over hand derricks in connection with the setting of stone.

The erection and operation of power derricks for setting stone shall be done by the Iron Workers under the direct supervision of the stone setter, who shall determine the number of men to be employed.

Jurisdiction Over Cork Insulation and Substitutes Therefor

[Subject of dispute between Operative Plasterers and Cement Finishers' International Association, Bricklayers, Masons and Plasterers' International Union, United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association, and International Association Heat and Frost Insulators and Asbestos Workers.]

Decision Rendered May 26, 1923

In the matter of the erection and installation of cork and other insulations used as substitutes the United Brotherhood of Carpenters and Joiners of America shall control all cork and other substitutes when laid dry, such as floors, partitions, and ceiling insulation, including the cutting and fitting thereof; the Operative Plasterers' and Cement Finishers' International Association and the Bricklayers, Masons and Plasterers' International Union shall jointly control all cork and substitutes therefor when cement or other plastic materials are used, including the cutting and fitting thereof; on all jobs of cork work laid in asphalt, it shall be permissible for the Laborer to do the work of smearing the asphalt, under the supervision of the mechanic.

Artificial Stone—Granite, (Dressing, Altering and Finishing.)

[Subject of dispute between Granite Cutters' International Association and Journeymen Stone Cutters' Association.]

Decision Rendered May 26, 1923

In the matter of dispute between the Granite Cutters' International Association and the Journeymen Stone Cutters' Association relative to artificial stone, the dressing, altering and finishing of artificial stone, cast in imitation of natural stone is the work of the Journeymen Stone Cutters' Association except that when any such artificial stone, by reason of hardness or texture, requires the use of granite cutters' tools for the proper dressing, altering or finishing it is the work of the Granite Cutters' International Association.

Flat-faced Tile

[Subject of dispute between Bricklayers, Masons and Plasterers' International Union and United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association.]

Decision Rendered May 26, 1923

In the matter of dispute referred to in the foregoing title the following agreement is concurred in:

BRICKLAYERS, MASONS AND PLASTERERS' INTERNATIONAL UNION

vs.

UNITED SLATE, TILE AND COMPOSITION ROOFERS, DAMP AND WATERPROOF WORKERS' ASSOCIATION

Agreement entered into this 21st day of February, 1911, amended May 26, 1923, by and between duly accredited representatives of the organizations above named, to-wit:

Jurisdiction is hereby conceded the Bricklayers, Masons and Plasterers' International Union over the laying or setting of flat-faced tile of every description when laid in mortars on all flat roofs or promenade roofs.

Jurisdiction is hereby conceded the United Slate, Tile and Composition Roofers, Damp and Waterproof Workers' Association over flat-faced tile of every description, and corrugated tile, when laid in any preparation of asphalt on roofs, flat or otherwise.

Foremanship Over Concrete Work on Walls, Foundations, Footings, etc., Below the First Floor

[Subject of dispute between Bricklayers, Masons and Plasterers' International Union, International Hod Carriers, Building and Common Laborers' Union, and Operative Plasterers and Cement Finishers' International Association.]

Decision Rendered May 26, 1923

In the matter of dispute covered in the foregoing title, it is decided that foremanship over concrete work on walls, foundations, footings, etc., below the first floor shall be done by Laborers under the supervision of such skilled mechanics as the employer may designate.

Conduo Base, Installation of

[Subject of dispute between International Brotherhood of Electrical Workers and Amalgamated Sheet Metal Workers' International Alliance.]

Decision Rendered August 2, 1923.

In the matter of the controversy between the Electrical Workers and the Sheet Metal Workers as to the installation of conduo base, it is decided that the installation of conduo base is the work of the Sheet Metal Workers.

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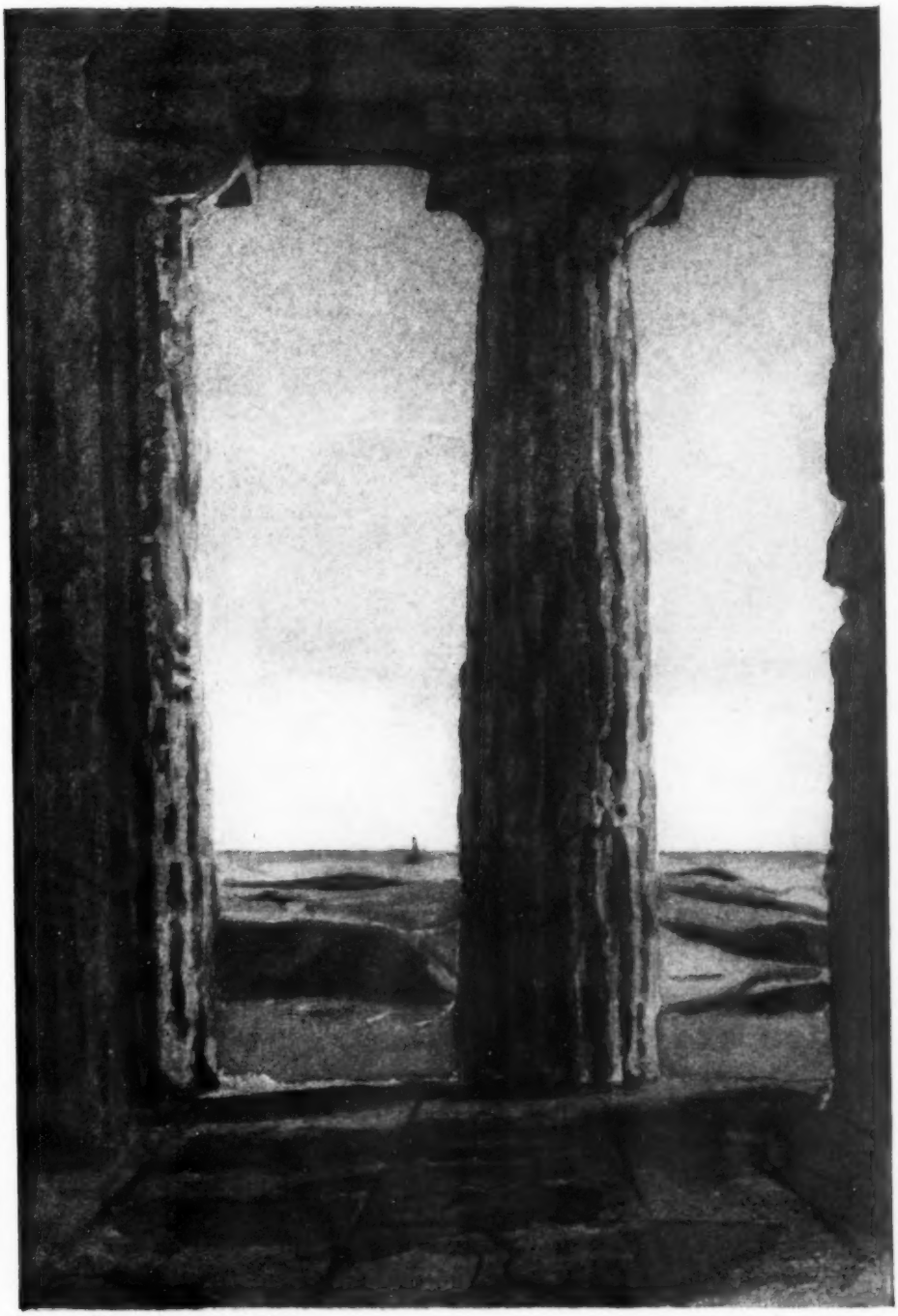

From the Water Color by G. Rickard

LOOKING FROM THE TEMPLE OF CONCORD—GIRGENTI